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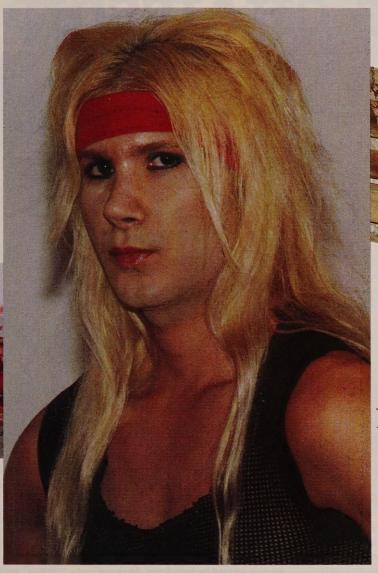
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ROOTS

BY ROB ANDREWS

BADLANDS' GREG CHAISSON

Each month we sojourn back in time to learn about the formative years of a rock and roll celebrity. This issue's time traveler is Badlands' bass beater, Greg Chaisson.

Bass players are the offensive linemen of rock and roll. For those of you who aren't football fans, what we're trying to say is that rock's bass beaters usually toil in relative obscurity unless, of course, they do something wrong. It's hard to forget the sight, for example, of White Lion's James Lomenzo falling into the pit of New York's Madison Square Garden last year. That certainly stole the spotlight from his bandmates, much to James' embarrassment.

Badlands' bassman, Greg Chaisson, hasn't fallen into any orchestra pits during the band's first world tour. He's been happy to play the bottom and let quitarist Jake E. Lee, vocalist Ray Gillen and even drummer Eric Singer battle for the spotlight. Greg is content just to do his job and play the subservient role that is a bassman's fate.

"It's okay with me," the soft-spoken Arizona native said. "Jake and Ray are stars, and it's better for the entire band if the focus is on them. I've got to admit that it bothers me a little that if you blink, you tend not to see me in our videos, but what am I gonna do? I'm just happy to be part of a band that plays great music, and I'm not gonna rock the boat to appease my ego."

Chaisson landed in Badlands after a lengthy, and somewhat unglamorous, path to success. Greg is the oldest of three music-brothers, one of whom played in Keel. (The other is currently in L.A. glam rockers Tuff.) Being in a musical family inspired Greg to get involved with music at an early age, and when he wasn't competing in sports (his second love, along with "muscle cars") he was playing along to the latest records of his favorite bands.

"I was always into blues/rock groups like Free, Humble Pie and Bad Company," he said. "That's why being in a band like Badlands is perfect for me. During the soundchecks before a show, we'll play old Free and Pie tunes, and those are just a lot of fun. To me, those bands were the best, because they played with so much emotion. Too much of the music that's being made today places image ahead of substance, and I have trouble handling that."

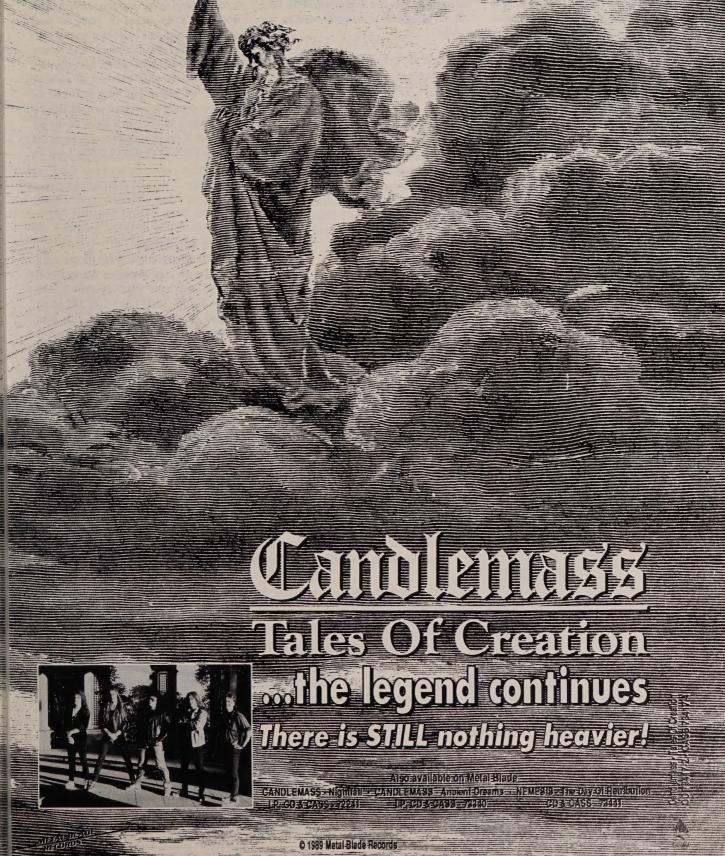


Greg Chaisson: "I'm just happy to be part of a band that plays great music."

Chaisson bopped around a number of local bands early in his career, then thought his big break had come when Ozzy Osbourne summoned him to England to try out for the bass position vacated by Rudy Sarzo. After weeks of waiting to find out if he had the gig, Greg was informed that he hadn't. But instead of being crushed, he turned his attention towards studio work and waited for his next chance to come.

"Actually, that experience with Ozzy proved to be very lucky for me," Chaisson said. "That was where I first met Jake. He was in Ozzy's band at the time, and I know he wanted Ozzy to hire me. But Ozzy didn't think I had the right look. He was looking for a cute guy who could wear fancy clothes onstage and look good standing there. I wasn't right for that job. Jake told me when I was trying out that if he ever formed a band of his own, he'd like me to play bass for him. He was a man of his word, and when Badlands started coming together, Jake gave me the call. So, while not getting the gig with Ozzy was a little disappointing at the time, looking back it was great - I got a free trip to Europe, and I got the chance to meet Jake."

Today, Chaisson continues to get along famously with Lee and Singer, not only through their interest in similar forms of music but through their love of what they call "muscle cars" - monsters with huge engines that have been customed to hit prodigious speeds on the highway. Greg's car is a canary yellow Challenger that he's had for years, and wouldn't part with for all the tea in China. "That car means a hell of a lot to me," he said. "In fact, I used to play a bass the same color as the car. Everyone in this band is really into cars. It brings us closer together. We believe that a band that drives together, stays together."



INFORMATION CENTER

The war of words between Jon Bon Jovi and Skid Row's Sebastian Bach continues to heat up. Evidently the feud began last summer when Bach's sexy stage gyrations and foul mouth drew complaints from some of Bon Jovi's concert crowd. When Sebastian failed to heed Jon's warning to clean up his act, a rift developed between the two that almost forced Skid Row to be kicked off the Bon Jovi tour trail. Things got progressively worse and by road's end the two had suffered through a number of physical confrontations. Now, unfortunately, sources close to the bands (they share the same management) say that Jon and Sebastian are not talking to one another.

There's been another defection in the **Dio** camp. Apparently **Vinny Appice** has ended his six-year tenure with the band to join former **Dokken** bassist **Jeff Pilson's** new group, **War And Piece**. Apparently **Ronnie James Dio** was not pleased by the news, feeling that Appice had left too close to the scheduled recording

time of Dio's new LP. At the moment RJD is looking for a new skin beater to join the band and has delayed his recording schedule for two months.

It's no secret that **Kiss** have decided to once again don their makeup — at least on a parttime basis. As is evident by their latest video, the costumed crusaders have returned — some feel to extensive pressure from their record label. Rumors are still rampant that the group may play select dates on their current world tour in full makeup and there's talk that they would like to do a full Kiss reunion on pay-perview from either New York's Madison Square Garden or L.A. Forum by tour's end.

Guns N' Roses continue to simmer in their own creative juices. Apparently vocalist Axl Rose continues to insist that he be allowed to

record a solo LP in the near future before he'll agree to return to the recording studio to finish work on G N' R's second LP. While the band refuse to discuss their continuing internal difficulties, a source to their record label admits that some strange negotiations have gone on. 'The band is under contract to produce albums," the source said. 'But, of course, we will do everything in our power to make sure the band is happy. Having a new album coming out from Guns N' Roses is a high priority for us and any additional band—related product will be a bonus."

TIDBITS AND ASIDES

Is Whitesnake still looking for the right opening act?... Is Metallica going to release a long form video of their ...And Justice For All world tour?... Is TNT being dropped by their record label?... Is Iron Maiden finally ready to get back in the recording studio?

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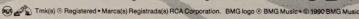
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- SCORPIONS: Bad boys running wild No one like you - Blackout - Big city nights - Rock you like a hurricane - I'm leaving you - Rhythm of love
- WHITELION/EUROPE: Wait When the children cry - Tell me - All you need is rock and roll -The final countdown - Rock the night - Superstitious
- METALLICA: Fade to black Four horsemen -Master of puppets - Sanitarium - Battery
- JUDAS PRIEST: Love bites You've got another thing coming - Some heads are gonna roll - Electric Eye - Parental Guidance - Heavy metal - I'm a rocker
- AC/DC: Hell's bells Back in black T.N.T. For those about to rock - Shook me all night long - Who made who - Highway to hell
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- POISON: Talk dirty to me I won't forget you Cry tough - I want action - Fallen Angel - Nothing but a good time - Every rose has its thorn
-] BON JOVI: Wanted, dead or alive You give love a bad name - Living on a prayer - Raise your hands -Runaway - Only lonely - Bad medicine
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ICON

ONE MORE TRY

ARIZONA ROCKERS BATTLE BACK FROM ADVERSITY WITH LATEST LP.
BY CHUCK WALTERS



Icon (I. to r.): Tracy Wallach, Dan Wexler, Pat Dixon, Jerry Harrison, Drew Bollmann.

Sometimes the old axiom "persistence pays off" holds true. Just ask the members of Icon, who have lost a record deal, had their lead singer walk out on them on the eve of a big national tour and had their first two albums receive virtually no commercial support only to overcome these obstacles to release their third disc, **Right Between The Eyes**. It certainly has been an uphill battle for vocalist Jerry Harrison, bassist Tracy Wallach, drummer Pat Dixon and guitarists Drew Bollmann and Dan Wexler. But with

a new label behind them, and fans finally picking up on the melodic metal charms of this Arizona quintet, Icon's stick-to-it attitude is finally paying off.

"We have had to overcome a great deal to be here," Wexler said. "We've been around for six years and have been recording albums for the last five, so we know what this business is about — more or less. But you still can have a lot of curves thrown your way, and if you're not prepared to hit 'em, you can end up in big

trouble. Thankfully, we've got a lot of determination and a lot of confidence in ourselves. That's what has kept us going."

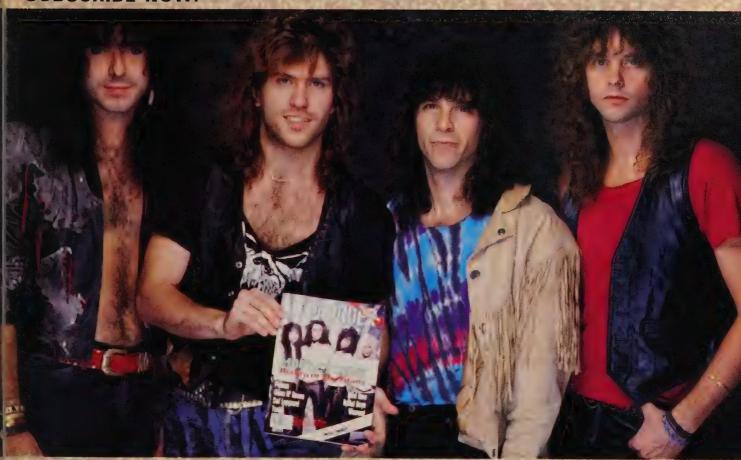
Formed in Scottsdale, Arizona, in 1983, Icon quickly established themselves as the hottest act on the Southwestern club circuit. Wexler's high-flying guitar work attracted the attention of guitar guru Mike Varney, who signed the band to his Shrapnel label and produced the group's self-titled debut LP, which was released in 1984. Though the record received the customary kudos from guitar freaks, the general public gave the album little notice, the same response they afforded the band's 1985 followup Night Of The Crime. Icon were selling enough records to keep the label interested, but not enough to pay the band member's rents. It was a tough situation, made all the more difficult when original vocalist, Stephen Clifford, decided to pack it in right before the start of the band's 1985 tour - a tour some felt would launch the band on the road to success.

"When he left, it obviously was a real kick in the gut to us," Wexler said. "It wasn't a complete surprise, because he had expressed his unhappiness before. But the timing couldn't have been worse. Instead of going on the road to support our second album, we had to take off to find a new singer. Luckily, Jerry was recommended to us by some mutual friends, and he stepped in and proved he was the perfect man for the job."

Though the interval between Clifford's departure and Harrison's arrival was only a few months, it was during that time that Capitol Records — who had picked up distribution of some Shrapnel product — decided to drop lcon from their roster. For the next three years, the band struggled to regain their footing and land another record deal. They wrote more than 50 top-quality tunes in their attempt to gain label recognition — and finally, it worked! Early in 1989, Megaforce Records stepped forward, contract in hand, and agreed to finance the band's third LP.

The results — such tracks as Taking My Breath Away and Holy Man's War — prove the label made a wise decision. Right Between The Eyes is a diverse collection of strong metal tunes that show Icon have grown up during their difficult years. It also doesn't hurt that their Arizona neighbor, Alice Cooper, makes a guest appearance on two of the album's tracks, just to show that he supports Icon's efforts.

"It was great that Alice gave us a hand," said Wexler, who also served as the producer for Right Between The Eyes. "He's a lot of fun to be around, and he can tell incredible stories. We've got a few of our own, but at least now it looks like ours might have a happy ending. We've been through a lot in the last few years. But as long as we land on our feet, we can't complain. After all, we're being paid to play rock and roll. Who can complain about that?"



Krasner/Trebitz

ow come we're never in this rag," Kip Winger bellowed as he hoisted a copy of Hit

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HIGH STYLIN'

BY JODI SUMMERS

We know the readers of Hit Parader live and breathe rock and roll. They have to know everything that goes on, everywhere. Thus, in our pursuit of total understanding, we ask rockers at large: What do you think about when you're onstage?

Nothing. It's funny, you can stand there before you go onstage with a headache or bad stomach, and the second you get on, you forget about it. I always have to urinate before I go onstage. I always say, "Oh I wish I could go into the bathroom." And they tell me, "No, you've got to go onstage now." I go on and my system shuts off and something new starts.

> Mike Tramp White Lion

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Stevie Blaze Lillian Axe

I just go onstage and let it flow, let it rock. I don't want to think about anything. The performance is what I'm thinking about the whole day. It starts in the morning; I get my wake up call, call down for breakfast and check out my voice. Usually it sounds terrible. I'm in permanent soundcheck; I'm soundchecking the whole day long. Sometimes when we're at the airports, I'll walk into shops and start doing scales. Then someone will look at me strangely. When I finally hit the stage, I'm just concentrating and giving 100 percent power and energy, so there's no space to think about my bank account or something.

> Klaus Meine **Scorpions**

I think of the most banal garbage you'd ever think of in your life. On the songs that are really automatic pilot, like Ace Of Spades, I suddenly catch myself thinking about things like," I've got to get another button sewn on my shirt."

> Lemmy Motorhead

The best thing in the world is when you see the lights shine on people's faces and they're looking back at you. What's important is not what you think; it's how you feel. I get goosebumps. I love the feeling you get being up there and looking out. It's just the most incredible feeling in the world. Not so much commanding an audience, but getting a response back from them, is incredible.

> **Bret Michaels** Poison

When I'm playing, I tend to get a bit absorbed. It's even hard for me to look towards an audience. I can feel the reaction and everything; it makes me feel good. I hope I give that feeling back to the audience also, otherwise they've been getting ripped off for years.

> Angus Young AC/DC

All I think about is playing. It's a pretty concentrated effort in banging the wire and wood that's wrapped around my neck. In olden times, my mind would wander a bit, mainly because I was under the influence of something. Now it's a very concentrated effort. I just do it.

> **Brad Whitford** Aerosmith

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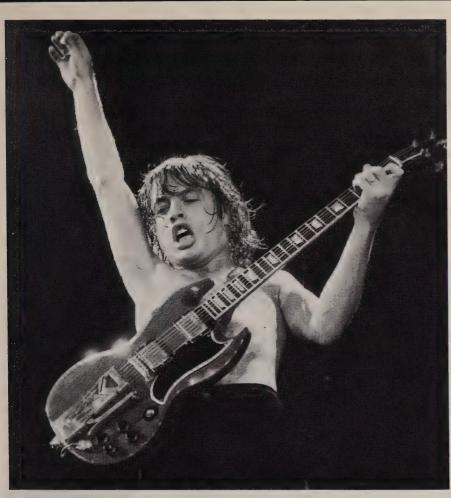
When Fred Coury and Cinderella roll into town for a show, one of the first things to be unloaded and set-up is Fred's Export kit. Backstage in his dressing room Fred can be found putting the Export through an extreme workout, warming up before showtime. With a touring schedule as long as Cinderella's, Fred has had plenty of time to form a definite opinion about Export's quality and

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AC/DC's Angus Young:
"When I'm playing it's hard for me
to even look at the audience."

When I go onstage, it's like you push a button and I'm there. Sometimes after I'm offstage, I cannot remember what happened or what the show was like. I don't really think about going onstage. I just go out and sing.

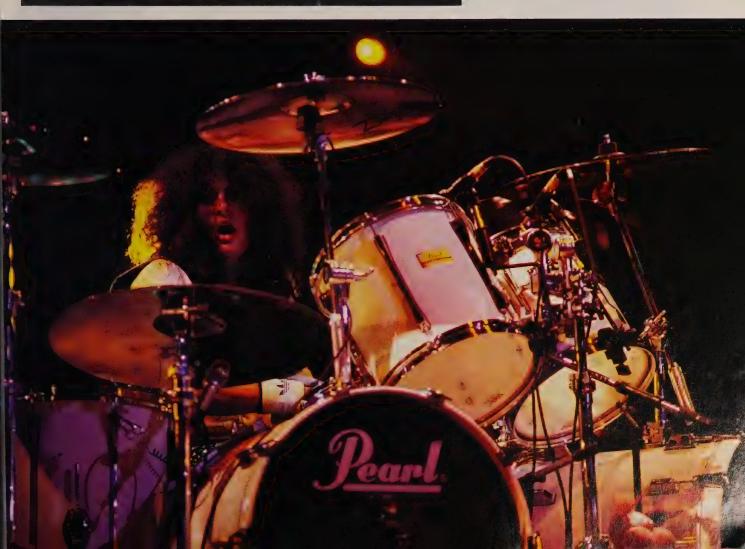
Udo Dirkschneider UDO

I just think of the music. For musicians, it's a connection between your brain and your fingers; for me, between my brain and my voice. I think about singing as best as I can.

Tom Keifer Cinderella

Being onstage is the biggest gratification for me. Press reviews, anything like that, doesn't matter. What matters to me is the audience and the crowd reaction. Some nights we get really great crowds, and from the moment you walk onstage you just know it's going to go down really well. Other nights you have to work a crowd. I just love being onstage. It's my favorite place to be.

Scott Ian Anthrax



KISS MIND OVER MATTER

PAUL STANLEY DISCUSSES THE PAST, THE FUTURE, AND HOT IN THE SHADE.

BY HOWIE GORDON



Kiss (left to right): Gene Simmons, Eric Carr, Paul Stanley, Bruce Kulick.

hen Kiss hit 15 last year, the rumor mill nearly broke an axle. Gene Simmons' burgeoning acting career and outside projects combined with Paul Stanley's solo gigs fueled speculation that *Christine Sixteen* would forever remain older than the band that created her. But with the success of **Hot in The Shade** the band put those rumors to rest. We recently caught up with the elusive Stanley to discuss Kiss, past and present.

Hit Parader: We know your new album, Hot In The Shade, just came out. But since it's the band's 15th anniversary, we thought it would be appropriate to look back in time a bit. Songs like *Deuce* and *Detroit Rock City* still sound great today, even though they were recorded more than ten years ago, exemplifying the timelessness of your material. Why do you think many of your contemporaries of the '70s have fallen out of the spotlight, while Kiss has endured successfully?

Paul Stanley: Maybe they were trying too hard. The bands everybody thought were so progressive during the '70s are the ones that, when you listen to today, sound very pompous, very silly and incredibly dated. Some people just missed the whole point. Maybe what we were doing seemed basic to people, but basic is what's real. People have been wearing blue jeans for 20 years. Styles may come and go, but people are gonna go back to their favorite blue jeans. Rock and roll music, when it's done properly, is Levi's — that's all it is. Put Elvis through a Marshall amp... you've got Kiss! Just crank it up, that's what it's all about. The fact is that honesty and sincerity are immortal; they'll live forever. If that's what our songs are based on, then they are timeless, 'cause those things are truths.

HP: All around the world, you still see tons of Kiss paraphernalia — T-shirts, jackets, etc. That, combined with the fact that you continue to expand your fan base, suggests that the Kiss Army may now be larger than those of many foreign countries.

PS: A friend of mine went to Mexico, to an area that no one ever goes into. He was walking down this dirt road and he saw a barn. On the side of this barn, in big letters, somebody had

painted the Kiss logo! I was once getting my hair cut, and this Russian guy who had emigrated in the early '80s told me that his most prized possession when he was growing up was a copy of **Destroyer**!

HP: Kiss took marketing and licensing to unparalleled heights in their application to rock and roll. You didn't just see a Kiss concert; it was a spectacle. You didn't just get a slice of vinyl; you got stickers, posters and cardboard love ours

PS: It's real interesting that it wasn't obvious only to us to do things like that. The fact is that everyone else thought they were too cool to do it. What they were actually doing was saying they were too cool to give their fans what they wanted. And we said, "Bullshit!" If somebody wants a Kiss T-shirt, why does it invalidate what we do as a rock and roll band to also make sure that they can have one? Why does it hurt your credibility? We didn't invent merchandising — all we did was listen to our fans. People want to wear Yankee caps. Do the Yankees say, "You may be our fans, but we're too cool — no hats!"?

The reason we started putting things in our

albums was because it was fun. It's very funny that people really kicked us around for doing that stuff. But everybody who possibly can is selling beer on television now, and tying it into a video. I don't have any problem with that. What's really funny is this whole notion that a rock and roller should be stupid and only concern himself with playing his instrument. All that leads to is a rock star who is broke and somebody else who's walking around with their money — a rock star with no pockets and a manager whose pockets are too big. That's what we've tried to avoid, and I don't make any apologies for that.

HP: What role did Bill Aucoin (Kiss' first manager) and Neil Bogart (President of Kiss' original label, Casablanca) play in the Kiss success story?

PS: When we first got together with Bill, there was the same magic between us as there was between the members of the band. It was a situation you only dream of. Not only did we have a band that was unstoppable because we all thought the same, but all of a sudden somebody else came into the picture and fulfilled the role that we couldn't or didn't want to. We came up with a lot of great ideas, and Bill came up with a lot of great ideas. We learned a lot from each other. I think it was Bill's idea for Gene to breathe fire. We were in Bill's office - and he didn't have a large office. It had just been painted. Bill brought in this magician who blew fire and burnt the ceiling. Then the magician said, "O.K., who wants to try it?" And I pointed to Gene. No way I was gonna do it. And Gene made it a trademark.

Neil was a different type of record company executive. There's nobody like that anymore. He was something between — and I mean this in the best way - a used-car salesman, P.T. Barnum and Lee lacocca. He was the consummate showman-meets-record executive. He believed in us when very few people did, when most record companies said, "Well you guys got something, but we really don't know what to do with you!" At first, Neil tried to discourage us from wearing the makeup, but then once he went with it ...

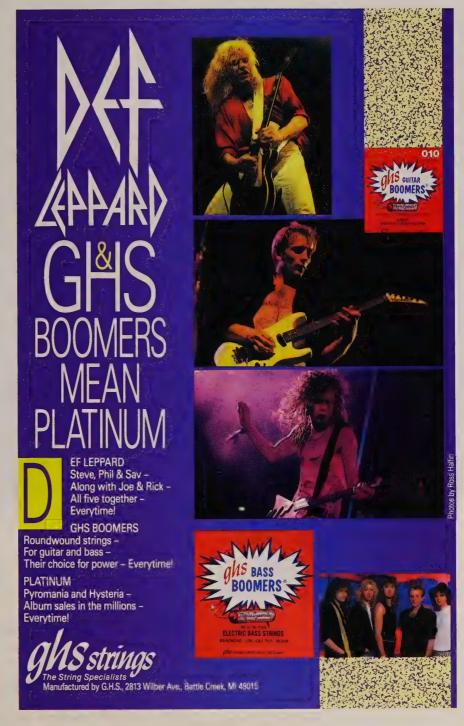
HP: How could a guy who signed the Village People discourage you from wearing makeup? PS: The fact is that the Village People, and a lot of other things, came after. In many ways, all of those things were tied into us, because they were just mutations of what we were doing. I don't know if we've ever said this before, but the drum riser going up in the air - that was Neil Bogart's idea. But a lot of what we were and who we were came from the band. I don't think we could have been successful if we were a puppet for somebody's design or game plan. The fact is that Bill and Neil had ideas that worked with ours, but the heart and soul and momentum of what we were doing always came from us

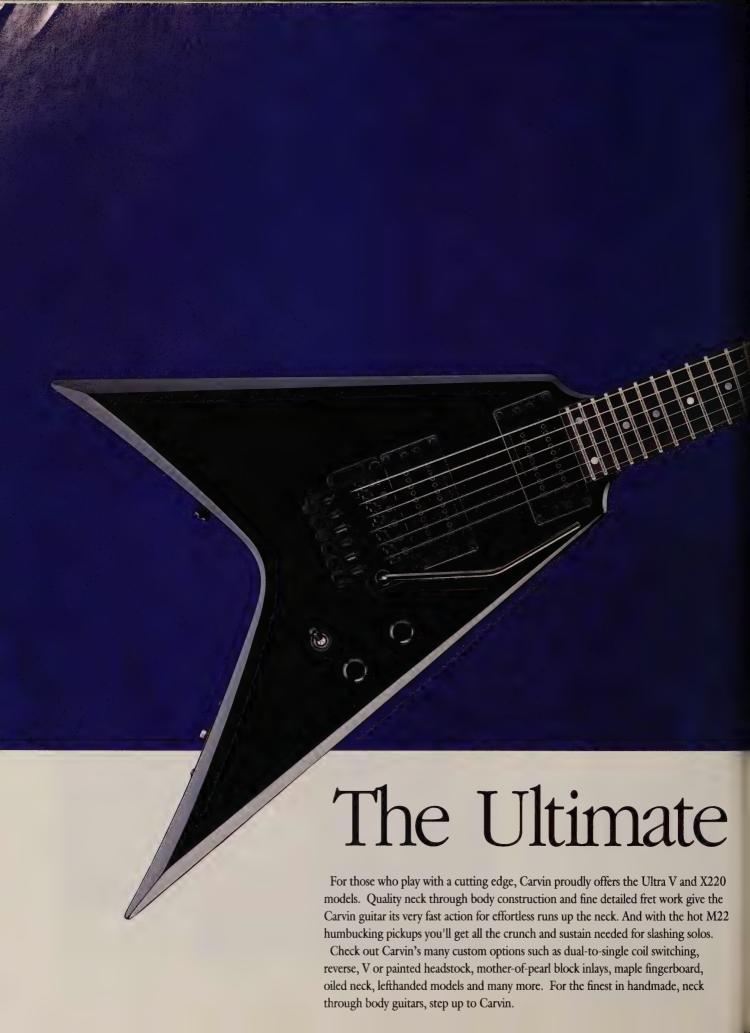
HP: Throughout your 24-album history, rumors have circulated concerning the band, past and present. For example, was Ace actually on **Creatures Of The Night?**

PS: He was. He played some, but I honestly don't remember how much. At that point, we were trying so hard to find somebody that there were times we literally had people coming in like an assembly line. Every hour a new guitar player would come in, and you'd pray that this guy would be able to do it. I'm not even sure how many guitar players are on Creatures. So I can't say who's on what or how much.

HP: Alive I, Alive II... does that mean we're in

PS: Alive III? Yeah, absolutely. When somebody is always asking you to tell a story in a crowd, and they're saying, "C'mon, tell that great story," you're going. "No, no". When you finally tell that story, it better be damn good, because everyone's going to say, "We waited for that?" □









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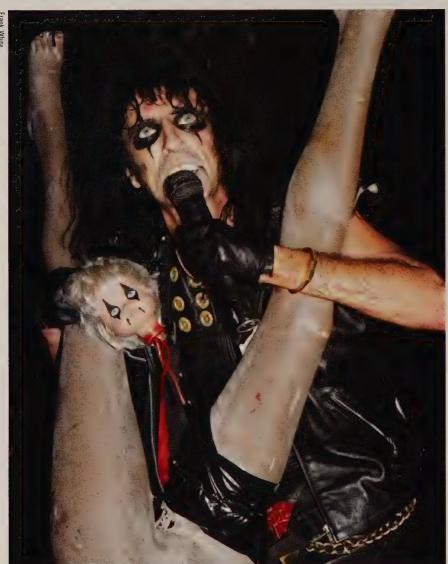
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CAUGHT IN THE ACT

BY BRAD HOLLINS

ALICE COOPER



Alice Cooper: "The success I'm having this time is more satisfying than it was the first time."

Backstage there was a sea of humanity. Anyone who was anyone in the world of rock and roll — record executives, radio deejays, local press personalities and fellow musicians — crowded into the cramped party room to celebrate Alice Cooper's return. Many recalled seeing him perform for the first time nearly 20 years before, when his "shock rock" style and heavy metal sound made him the most infamous rocker of his era. Now, two decades later, Alice was back, stronger than ever. There's no denying that the years haven't been particularly kind to Cooper; his battles with drinking and with record labels have been widely reported

over the years. But when he walked into the room, resplendent in black leather outfit, California tan and room-lighting smile, any problems he had seemed long since forgotten. His latest LP, **Trash**, has proved to be his most successful effort in 12 years. His current tour is bringing him back to the grant arenas he once called home. Alice is now sitting on top of the world.

"I feel lucky," he admitted. "A lot of people never get one chance at being a success, but I've had two. If anything, the success I'm having this time around is even more satisfying than it was the first time. I'm older now, so I realize what it takes to make it. It's not easy. That's something I don't think I would have believed 20 years ago. Things happened so fast then, and success seemed so easy that I almost took it for granted. But after the rough times I had, I appreciate it all the more now."

In addition to being more appreciative, Cooper's also a lot smarter than he used to be — or maybe we should say he's wiser. Let's face it, anyone who can survive as a legend in the rock business for 20 years has got to have his share of smarts. One of the wise moves Mr. Cooper is now making is to lessen the horror movie mentality that characterized his stage show for the last couple of years and return to the more street-level outrageousness of his earliest performances. You won't have to bring a plastic sheet from home to avoid the flying blood anymore. But you'd better be prepared for some shock rock at its best.

"We took the blood about as far as we could last time," Cooper said. "We made sure that everyone sitting within 100 feet of the stage was covered in blood by the time the show was over. I'm glad I wasn't handed those cleaning bills. I've always been into spatter movies, and I wanted my last few tours to reflect the same kind of mentality. But after you've done that a few times, you can't repeat it. Anyway Trash is the first album I've released with a new label. They're trying to get me back on top again, and they're doing a great job. They haven't really talked to me about it, but I know they'd prefer if the show didn't totally turn off all the executives at the label. There's still blood this time. but I've placed the focus on some other areas. The show is still pretty wild, but the focus this time will be just as much on the music as it is on the visuals."

Indeed, the Alice Cooper 1990 show is state-of-the-art rock and roll in every way. The man who first brought the concept of "the stage as theatre" into the rock world is still head and shoulders above the competition when it comes to entertainment value for the dollar. Art? What's that? Anyone who comes to see Alice Cooper may not have his conscience raised, but he's sure as hell gonna walk away a lifetime's worth of memories.

"It's great to go out there and see fans who were too young to even have been born when I first started doing this," Cooper said. "They might have gotten into a newer song like *Poison* and never heard *Under My Wheels* or I'm 18. I hope that's not true, but it's certainly possible. I'm going out there to show everyone that the master is still at work."





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PICK HIT

BY WINSTON CUMMINGS

XYZ

WEST COAST ROCKERS SCORE BIG WITH DON DOKKEN-PRODUCED DEBUT.



XYZ (I. to r.): Paul Monroe, Terry Ilous, Marc Richard Diglio, Patt Fontaine.

It's no big secret that Los Angeles has been emitting a clarion call to rockers around the world during the last decade. Everyone you meet along the Sunset Strip seems to be a transplanted musician looking for that one big break. In the case of XYZ, the nucleus of the band — vocalist Terry Ilous and bassist Patt Fontaine — actually got together in Europe back in 1984. But some six years, countless roster changes and 8,000 miles later, the pair now find themselves in the City Of Angels, with their debut LP racing up the charts.

"Patt and I first met in Europe when we were playing a lot of sessions together," Ilous said. "We hung out all the time and said that we should start a band together — just like every musician does. When we finished our assignments in Europe, we decided to move to New York for a while, to try and find some musicians to get that band going. When nothing happened, we decided to move it all to L.A. — where the action was, and where the weather was a hell of a lot better than New York in the middle of winter."

Success didn't come easy for this fastmoving pair, however, and four years of struggling to survive ensued. Though their resolve remained high, the combination of constant battles to land paying gigs, maintaining a set lineup and attracting record label interest began to drain their creative energies. After being turned down by every major label — and even all the smaller indie ones — the boys were just about at wits end. But their diligence paid off early last year, when none other than Don Dokken decided he wanted to produce the band, which led to XYZ's landing their long-awaited record deal.

"The funny part was that after all those years of trying to get signed, when we actually were signed, we weren't going after a deal," llous said. "Don Dokken had just expressed interest in working with us, so we decided to take some time off to write new songs and make sure our live show was as good as possible. It just so happened that I had given one of our demo tapes to a friend of mine, and it turned out that his girlfriend worked for a record label. She evidently liked what she heard, because a few days later her boss called us up and said he wanted to talk to us. He was very interested in the band, so we arranged a showcase at the Country Club in L.A. for him, and right after that we signed our deal."

Don Dokken was just as impressed by the band's demos as the folks at XYZ's new label. One might think that with his band breaking up and his battle to put a new group together, Dokken would have more important things on his mind than producing an unknown act. But Don has always been known for lending a hand to a band he believes in (his last production job

was five years ago, for a then-struggling group called Great White), and when he heard XYZ's music, he knew he wanted to get as involved as he could

"I was looking for something that really blew me away before I went into producing again," Dokken said. "As soon as I heard XYZ's demos, I decided to commit 150%. I turned down a lot of really famous bands in order to produce XYZ. Great singer, great guitar player and great material — these guys are really going to do something."

With Dokken at the helm, XYZ entered the studio in the summer of 1989 to begin work on their debut LP. The most difficult part was wading through six years' worth of material to decide which songs to include on the disc. What they ended up with was a high-flyin' celebration of rock and roll, running the gamut from the metallic crunch of *Inside Out* to the melodic charm of *Souvenir*. Needless to say, the members of XYZ are mighty pleased to have the album finished; now they're ready for their next great challenge.

"We've been playing live for years, and that's our strength," llous said. "If we get the chance to tour — and I really hope we do — I think we can hold our own with anybody. But no matter what happens, we won't get discouraged. We've come too far already to ever let that happen to us." $\hfill \Box$

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ZIP

RIDITG FEEL THE HEAT WITH COCKED AND LOADED SIN CITY REBELS FEEL THE HEAT WITH COCKED AND LOADED SIN CANK HARPER

t was surprisingly quiet for backstage at a heavy metal concert. The hallways were virtually bare, except for a few empty instrument crates and the odd crewman scurrying to make sure everything was ready for the evening's performance. Suddenly the calm was broken as a slice of bologna came sailing through the air, landing with a loud splat on a nearby wall. It was quickly followed by a slice of ham, then one of cheese — a veritable flying smorgasbord. Tracii Guns raced into the hallway, his T-shirt smeared with mustard and ketchup. The other members of L.A. Guns followed in hot pursuit, each armed with material taken from their pre-show dinner plates.

"You'd never catch us eating this shit," a slightly out-of-breath Guns said, as the frivolity began to lessen. "We make sure we have plenty of meat on our deli trays so we have plenty of ammunition to throw. Hey, that stuff can kill you if you eat it! It's loaded with all sort of chemical crap. People complain about our talking about using drugs. Instead of bothering me about that, they ought to ask that I tell the kids to stay away from meat — unless, of course, they want to throw it."

It's hard not to appreciate the off-the-wall perspectives of L.A. Guns. They boast of their sexual conquests and don't deny their drug involvements. Yet in their own weird way, Tracii Guns and bandmates Philip Lewis (vocals), Mick Crips (guitar), Steve Riley (drums) and Kelly Nickels (bass) are as health conscious as the rest of us. Sure, they'll probably swig a vodka and tonic for breakfast, but you won't catch 'em near bacon and eggs — too much cholesterol!

"One of the things we like best about being back on the road is that we can eat again," said the painfully thin Guns. "When we're at home and we don't have people telling us what to do and when to do it, we forget to eat — or we don't have enough money to eat. But we make up for it when we're on the road. When you're hangin' out in a hotel before or after a show,



Tracii Guns: "We like to have meat on our deli trays so we have plenty of stuff to throw at one another."

there's really not much else to do. Maybe we'll have a few chicks over, but they've got to eat too! We'll order a dozen meals at a time from room service - we make sure only to stay in hotels that have 24-hour room service. That's where all our money went last time. Hell, our first album sold about 600,000 copies, and we all went home with full stomachs and empty pockets."

Oh, the trials of being in a rock and roll band! If you listen to the guys in L.A. Guns, you'll swear anyone who ever picked up a guitar is lucky to be alive today. There's no doubt that these five rockers enjoy living on the razor's edge. If there's a tough way to do something, these Gunners will do it — as long as there's a thrill or two attached. Take, for example, the cover of the band's latest LP, Cocked And Loaded. C'mon, we know you've all seen it by now. You probably even have a copy of it hidden from your mother under your bed. It's the one with scantily clad girl straddling a pistol in a most provocative way.

"All we wanted to do was make sure people noticed the record," Guns said. "We love being as outrageous as we can. We were hoping that we'd get in some big controversy where everyone would be banning the album - that would have made us famous. We originally were gonna call the album, Sex, Booze And Tattoos, but the record label didn't like that. Then we came back at 'em with the title Jimi Hendrix' Dick. You should have seen the cover we had planned for that one! After that, they were ready to accept anything. That's how Cocked And Loaded made it by. We know there's a double meaning. Hell, there's probably a triple meaning to it, if you really want to think about it. But all we know is that any controversy that's been caused hasn't hurt sales any, and that's important. We need the money."

So what do we have here? A band that's aware of cholesterol and money, but seem to be unknowing — or uncaring — about the power they could have if they'd just get wise and clean up their act a bit. Let's face it, a group that discusses dropping acid in an Alabama parking lot (as they did in a recent Hit Parader interview) and brags of screwing as many women as they can (but only if they "put the little fellow in a glove") isn't the kind of influence most parents want teaching their kids the facts of life. Yet the band members don't go out of their way to cultivate the "bad boy" image. In fact, when confronted about it, Guns explains that rather than their attitude being an act, it's just L.A. Guns being L.A. Guns.

"Maybe we used to be bad boys, though we never tried to be," he said. "But that's in the past. There are just too many groups out there trying too hard to be the baddest boys on the block. You can waste all your time trying to do that. What fun is it? We'll leave that to the guys who really want to be bad. We just want to have

fun. That's what this band has always been based on. We're not out to hurt anyone, including ourselves. We've always just wanted to do the craziest things we could think of and live to tell about it. Maybe the craziest thing now would be to have this record go double platinum and make a lot of money. If we had money in our pockets, then I think you'd really see some crazy things happen."

With Cocked And Loaded nearing the platinum sales plateau, Tracii's dream isn't so farfetched. It is a scary thought, however. A lean and mean Tracii Guns roaring into town in his new sports car, a beautiful blonde at his side, with money to burn in the back pocket of his leather pants... what kind of hell would he raise then? What kind of meat would he buy, and who would he toss it at? It's a thought frightening enough to make sure the National Guard is on standby, just in case.

"I'm sick of buying everything on credit," he said. "Most of my cards have been revoked a few times anyhow. I'd like to walk into a car showroom, plunk down a wad of cash one day and drive off with the wheels of my dreams. Maybe if this album keeps doing as well as it has. I'll be able to do that... and I promise to give everyone reading this a ride."



MAIL

This is a letter of thanks to Bang Tango. I recently met them when they performed at the club where I work. Not only are they gorgeous, but their show kicked ass!!! Afterwards, we went out and partied in their hotel. Thanks guys, especially Joe, for being so sweet and letting me hang out with you for the evening. I hope you return to Reno and the Red Square soon!!!

Tiffany McLane
Red Square Security
Reno. NV

If it wasn't for Judas Priest, a lot of bands today would not exist. I'm getting sick and tired of seeing Guns N' Roses, Poison and Bon Jovi in every issue of every magazine. Enough is enough. It's about time people gave Judas Priest the respect and recognition they rightfully deserve. A good start would be if you guys would do a special issue on the true DEFENDERS OF THE FAITH, JUDAS PRIEST. Priest rules and all the rest drool. I salute Judas Priest!

Garth Howard Cazenovia, NY



Bang Tango: Gorgeous and nice — whatta bunch of dudes!

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Saying that Bon Jovi are accessible to their fans is a bunch of crap, and I am sick of reading it. I used to think they were, but after a nightmare "fan club" trip where the fans were supposed to meet the band, I learned the real deal. This band thinks that they rock the world. They should really stop getting off on themselves. They couldn't have cared less about their fans, who worked hard to be able to go on the trip. The parents of the guys in Bon Jovi were more concerned with the fans than the band was. No offense, but I didn't go on the trip to meet their parents. It's really sad to see five nice guys who sold a lot of albums turn into egomaniacs. What goes up must come down, and Bon Jovi will fall too. It may be sooner than they think, if they keep up their "holier than thou" attitude. Oh, and did I meet the band? Hah! A ten-second group photo was all they could be bothered with for their fan club. Now when I read that Bon Jovi does stuff for their fans, I say, "Bullshit they do!!!"

Winter Jordan San Francisco, CA

I go to a Catholic school and I play electric guitar. I just want to say how fucked-up society is. This society says a girl can't like heavy metal or any male-dominated sports. I would like to know how many other girls and guys agree with me that that's ridiculous. I don't want to hear from some girly twit, whose idea of music is R.E.M. and poseur glam bands. I want real headbangers.

A Headbangin' Babe

This letter is to everyone who has been involved with metal since the beginning of time. I am into all music (except most rap and some Top 40), but metal has had the biggest effect on my life. When I listened to "modern music", I was spineless. Then a few months ago, a chick who I hardly knew introduced me to metal. I am forever grateful to her. I learned not to be afraid to speak out, not to worry about offending someone by saying the wrong thing. My life became one huge party! I am teaching myself guitar and I hope to join your ranks someday.

X. Gypsy Rose

To all you people who think that Mick Mars is ugly or that he's not a good guitarist, you'd better think twice before you open your mouth. Check out his work on the **Dr. Feelgood** album; it's worth a compliment. Personally, I think he is really good-looking, along with the other members of the band. I'm just sick of everyone criticizing him. If you have a problem with Mick, keep it to yourself, 'cause no one wants to hear it. And to Mick, keep up the good work — you're worth all the money in the world. Without you, Motley Crue wouldn't be Motley Crue!

A True Crue Fan Sara Garlock I would like to say "thanx" to the guys in Kix. Every time I see the video for Don't Close Your Eyes, I think of the time I tried to commit suicide, and I cry. I took pill after pill, beer after beer and prayed that I wouldn't wake up. Obviously I did, and life is going better now. The guys in Kix made me realize that I'm lucky I survived and that someone really cares. I also know that life is worth living.

M. Anderson New Hope, MN

I enjoyed the article on W.A.S.P. in your November issue. I have only recently discovered

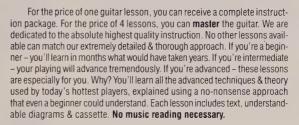
W.A.S.P. via The Headless Children. I have since added their earlier releases to my collection. I was dismayed to read that Blackie said they were advised to become an opening act for other bands. With all their talent, skill and intelligence, it would be a disgrace to be demoted to a position reserved for bands that haven't made it yet. What can I, or any concerned W.A.S.P. fan, do to let the powers that be know that W.A.S.P. still has a dedicated following? It would be a tragic loss to us all if this great band fell by the wayside.

Cherl Jessie Powhatan, VA



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Motley Crue's Tommy Lee: The only good thing about *Dr. Feelgood*?

Dear Motley Crue,

What the hell happened???? Where is the TRUE Crue???? Dr. Feelgood doesn't meet the Motley Crue standards I've grown to expect since 1981. I love guitar work, but why has Mick taken over the lead and Nikki played silently in the back? Strong bass is Motley. This is what has separated them from any other group. Why change now? Don't misunderstand me, Dr. Feelgood is kick-ass, but it doesn't meet Motley's standards.

Mr. Neil, why are your vocals so damn fast? Slow down. I want to hear the voice a god would envy. Lyricwise, even the **Shout** album was slower and better. Tommy Lee is the only one who hasn't changed. Him and his drums rule the drum world! Fuck Phil Collins; he isn't shit. Motley, your talent and career are much too valuable to screw up now. Stay true; get yourselves back to Motley!

#1 Crue Fan Budd

I love Skid Row. I think they're doing a very good job. They're one of the best bands around;

they're not too heavy and not too light they're just perfect. So keep up the good work and keep on shakin' like a rattlesnake.

> Skid Row's #1 Fan William Pepe

Fastway deserve to go straight down the tubes after the Rate-A-Video review they gave Guns N' Roses' *Patience* (October, 1989). That so-called "rubbish" helped sell two million copies of **G N' R Lies** and went to Number 1 on MTV's Top 20 Video Countdown, you assholes!

Who the hell said that serious rock bands weren't allowed to record ballads? Guns N' Roses is a great band, and everything they've put on vinyl and video so far kicks ass, including *Patience*, so fuck you! Eddie and Steve, it's no wonder you guys don't have a manager yet, much less a video of your own. Your close-mindedness and lack of appreciation of various types of music probably shows up in your own material, and anyone with even a tenth of a brain wouldn't want to have anything to do with you.

Iris Ma Honolulu, HI

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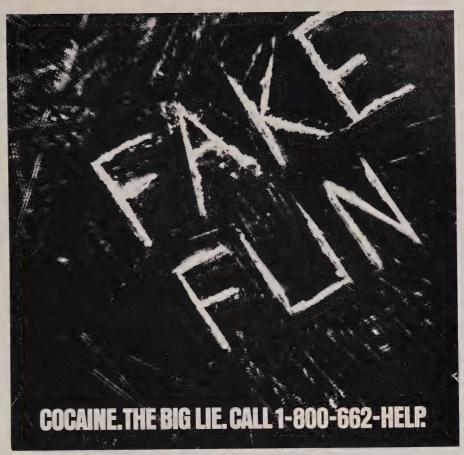
Dear Sirs.

Due to the very deep concern of a number of parents and grandparents of our community, we are supporting them in their efforts to contact certain publishers and editors to request that you consider cleaning up some of the language in the interview portions of your publication. We realize young people need their stars to follow, but we do not feel some of their offensive language is "necessary". Perhaps some young people do not mind the f____ word appearing on several pages of interviews, but a good many of them are offended by it. Therefore, we are asking your assistance in cleaning up the language in your publication so ALL young people can enjoy the material you are printing for their entertainment.

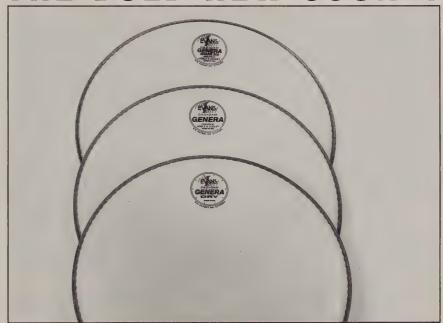
Respectfully, City of Weiser, Idaho R. Dale Thomason, Mayor Keith "Cherokee" Jones, Councilman Leonard Messersmith, Councilman Perry Plischke, Councilman Dan Randleman, Councilman Keith Sargent, Councilman Bart Westberg, Councilman (Editor's Note — the postage mark on the envelope read GATEWAY TO HELL'S CANYON!)

In the October, 1989, issue of Hit Parader, you did an interview with John Sykes of Blue Murder. Sykes made it sound like they are the best three-member band, and even said that Rush was not a "pure power trio". Don't get us wrong, we like most of Blue Murder's songs, but we get the impression that John Sykes doesn't think too much about a great group that has been around for twenty years and is still ROCK-ING! I wonder if Sykes has ever stopped to listen to some of Rush's greatest hits, like Working Man, Closer To The Heart, Spirit Of Radio and Tom Sawyer. Sykes has no reason to cut down Rush because of their use of keyboards and effects. Rush has been classified as hard rock and/or progressive rock, not heavy metal, ever since their first album. If Rush thought that they were a heavy metal band, which they don't, then there might be some truth to what Sykes is saying. But Rush is not trying to be a heavy metal band. We would also like to see more articles on Rush, a group that still kicks ass and should be considered progressive rock, no matter what John Sykes says or thinks about them.

> Two #1 Rush Fans Paul Marshall & Aaron Arnold



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Tesla: One of the best bands around.

Tesla is one of the best bands around, yet they don't get a lot of attention. They deserve it! Every time I buy a magazine, no matter whether there's an article or just a picture of Tesla, I save it. Who knows when I'll find another one. I mean, I treasure the damn things. Please give this band the credit and attention they deserve. If you did more articles on them, you'd make the number one most devoted fan so fuckin' happy, it's past imagination!

> Thanks, Missy

I wrote this letter because I'm an 18-yearold. Cuban mulato headbanger who's fed up with people criticizing me because of the music I listen to. I mean, I don't look like your typical headbanger with long blond hair. Just picture Slash from Guns N' Roses with short hair. I'm like John Travolta in Saturday Night Fever. I get such negative feedback from both blacks and whites every time I wear rock T-shirts. My neighborhood frowns on this because they're mostly rap and club music freaks, and the people who listen to metal don't take me seriously. I want to stick to my guns, but at times I feel like quitting. But there's something inside that tells me "no" and just keeps on. I tell ya, it gets so depressing at times, almost to the point of suicide. I like almost everything from Ace Frehley to W.A.S.P. I hope there are more minority headbangers out there.

> **Amaury Dieguez** Queens, NY

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DANGEROUS DOWN IV DIRTY

TEXAS METAL MEN BECOME ROCK'S LATEST OVERNIGHT SENSATIONS. BY DON MUELLER



Dangerous Toys: "We were very satisfied playing the clubs of Austin and getting drunk with our friends."

riving through Austin, Texas, is much like driving through any other mid-sized southwestern city. There are a smattering of impressive buildings (most owned by the giant oil conglomerates), clean streets and a lot of people dressed in jeans, boots and cowboy hats. The Wild West still lives in Austin, and that hearty tradition is one of the elements that has imbued the music of Austin's favorite sons, Dangerous Toys, with its distinctive flavor. Part down-home blues, part metal mayhem, this quintet's debut LP has set the rock world on its ear, shooting up the charts and making the boys the hottest thing in Texas. Despite their rapid rise, however, vocalist Jason McMaster, bassist Mike Watson, drummer Mark Geary and guitarists Danny Aaron and Scott

Dalhover have taken everything in stride. In fact, they seem almost too cool about their Success

"We never set out to be famous." McMaster said. "That's why we're acting the way we are. Maybe if we had poured our hearts and souls into making it big, we'd be a little more excited right now. We were very satisfied playing the clubs in Austin, getting drunk with our friends and having a great time. The idea of getting signed and putting out an album really wasn't in our minds. Even a year ago, our set consisted of a hell of a lot of cover tunes and just a few originals. If we hadn't gotten signed, we'd still be real happy playing those songs every night in the clubs back home."

Whether it was luck, fate or talent, only eight months after the band's current lineup got together they landed a big-buck, major label record deal. Though at first it seemed that the band would be just another hard rock act thrown at the public without much thought by the record industry, it soon became apparent that these boys had something a little different about them. Last July, just when the group was being dismissed by everyone from the press to the folks at MTV, their first video - for the song Teas'n Pleas'n — hit the airwaves to immediate eminently favorable response. Once again the fans had saved a band from oblivion.

"Yeah, it was the fans who did it for us," Geary said. "The record had come out and copies were sitting around in the record stores. A lot of people were wondering why nothing was happening. We had done some interesting promotion gimmicks to make people aware of

us, but those didn't seem to be working. Then the video came out, and the fans started calling up MTV demanding that they play it more. That was the big break for us. It put Dangerous Toys on the rock and roll map."

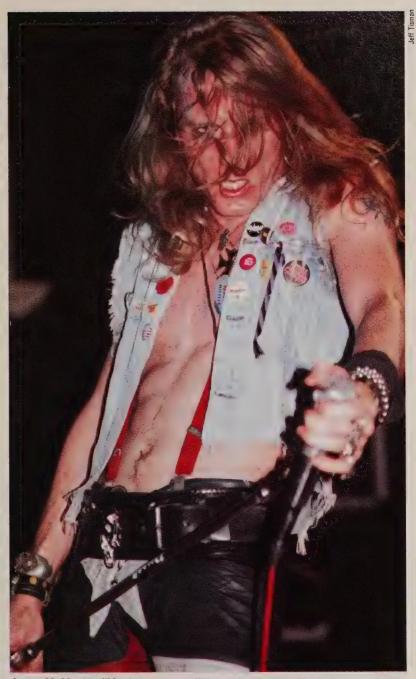
With the band's second video (for Scared) getting an even better response, it seems that Dangerous Toys are on the verge of hitting the metal mother lode. Not bad for a band that admits their greatest ambition a year ago was "to get drunk on Saturday night." The group has certainly come a long way from the day McMaster first joined in early 1988. He recalls that, at that point, the other four members of Dangerous Toys liked to dress in spandex and wear more than their share of makeup. But "macho" Jason would have none of that, a point he made very clear when he was to join the band.

"The four of us had been together for a few years," Geary said. "We were working with a girl singer who had a good voice but wasn't the most stable personality. She walked out on us right before we had a bunch of shows scheduled. So we called up Jason, who agreed to work with us, as long as he could also keep working with his own band. We didn't have much to argue about, since we needed him real bad at that time, so we said sure. We kind of figured once we got him involved, we could get him to give us all his attention."

"I had known those guys for a while," McMaster said. "But I really wasn't sure if I wanted to work with them. I had been with my band, Watchtower, for six years. I was really committed to them, and I didn't think there was any way in hell I'd leave to join Dangerous Toys. On top of that, those guys were really into glam back then. They used to wear the most outrageous things onstage, and what they put on their faces should have been outlawed! There was no way I was ever gonna dress like that or put on that kind of makeup. When I told 'em that, they surprised me by saying they'd take the makeup off."

The cleaned-up version of Dangerous Toys soon discovered that not only did they not lose their fan base, but with the addition of McMaster, they were more popular than ever. News of their success soon reached record moguls, who signed the band and hustled them off to Los Angeles for four months of songwriting. After completing that arduous task, they entered the studio with producer Max Norman (of Ozzy Osbourne fame) to lay down the tracks that would soon emerge as their debut LP.

"We were looking for a producer who would let us be us," McMaster said. "We aren't like



Jason McMaster: "Maybe we are a little nuts — but we like it that way."

every other band out there because we're from Texas, and that has a lot to do with our sound and our attitude. We have no interest in being pretty boys. We're a boots n' beer kind of band. Max understood that and worked to get the best out of us. He didn't try to change us, but he did make us work harder than we ever had in our lives. It was kind of a shock to realize that we had to work so hard to make music when we had always just played for fun."

While the songs on the album proved to be the group's strongest sales point, the group's unusual name and bizarre album cover won them their initial acclaim. The hellish Jack-inthe-box clown that adorns the LP's front actually proved to be more of a bane than a boon to the group, as more than a few critics reviewed the album cover rather than the band's music. In retrospect, the D.T. gang might have been better off releasing their debut disc with a plain black cover, a la Spinal Tap, but judging from the way things have turned out, maybe they'd be foolish to change things.

"That cover did get us a lot of attention," McMaster said. "But some people felt that a cover that good had to be covering up for an album that sucked. Isn't that wild? The fact is that once people listened to the record, they liked it. It's silly that we'd be judged as a 'gimmick' band, just because of our album cover. A great cover didn't hurt a band like Warrant, did it? We don't mind if people think we're a little crazy because of the cover or because of our name. Maybe we are a little nuts, but we like it that way."

HEAVY METAL HAPPENINGS

Rumors continue to circulate that all is not well within Bon Jovi. Jon has apparently come to grips with guitarist Richie Sambora's desire to record a solo LP but, evidently, he has run into bigger problems with other members of the group. In fact, stories indicate that at least one member of the band may already be on his way out. Repeated calls to Bon Jovi's management office failed to uncover whether these rumors are true. But as the old saying goes, when there's smoke, there's fire.

Megadeth's Dave Mustaine continues to alarm his friends by acting irrationally, seriously threatening his career. Despite his management

placing him on probation and his label cutting back their financial support, Dangerous Dave keeps living life in the fast lane. "I want to explore life to its fullest," Mustaine said. "I know how far I can go." Evidently, those who have come in contact with Mustaine recently fear he may have gone too far.

What the hell is going on with Guns N' Roses? Once again, a studio skirmish has caused another delay in the recording of the band's second LP. "They just take what they do very seriously," a band spokesperson said. "We're not denying that there haven't been a few fights, but the press makes too much of 'em. These guys are

like brothers — they love each other, would do anything for each other, and they argue with one another too. There's nothing wrong with that. The record will get finished, and when it does, it'll be great. That's all that really matters."

To no one's surprise, Yngwie Malmsteen is once again searching for a vocalist he can live with. The disappointing showing of Malmsteen's most recent LP, Live From Lenningrad, signaled the death knell for Joe Lynn Turner, who was rumored to have been dissatisfied with



Richie Sambora & Jon Bon Jovi: Trouble in paradise?



Yngwie Malmsteen: Still looking for a singer he can live with.

his role within the band. "I will someday find the perfect vocalist," Malmsteen said. "Everyone I've ever worked with has had great qualities. Perhaps I'm too particular, but I want to find a singer who not only can sing, but understands what I'm trying to do musically as well."

This time it's no false alarm; Def Leppard have actually finished their new LP! Though stories about the record's completion have circulated since last summer, the finished tapes were turned over to the label in January, and the group hopes to have the still-untitled disc in local record stores by April. "There was no reason we couldn't stay on the schedule we had made for ourselves," vocalist Joe Elliott said. "We only had to please ourselves, and we were

so full of ourselves this time that our only reason to delay was to make sure everything was actually as good as we thought it was."

Kiss have been pissing off people within the music industry by their arrogance regarding their latest LP, Hot In The Shade. Evidently the boys (Gene Simmons and Paul Stanley in particular) have been trying to call in any old favors they can to insure maximum exposure for their latest vinyl venture. While such a procedure is not without merit, the fact that the pair refuse to communicate with anyone who doesn't comply with their whims has turned more than one industry insider off.

It appears that David Lee Roth has finally found the guitarist to replace the departed Steve Vai. After months of searching, Diamond Dave has uncovered Jason Becker, a flash-fingered six string prodigy whose latest efforts have been with the band Cacophony. While no contracts have been signed,

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it appears that Roth would like to take his new discovery into the recording studio by spring, with an album out by early summer.

Skid Row's Sebastian Bach has certainly been having himself a helluva time on the road. Tales of his party-hearty activities, both onstage and off, have reached legendary proportions. "Baz" has even spent a night or two in jail, but he says that's a small price to pay when you're having so much fun. "Yeah, I'll pay the price," Motormouth said. "I've dreamed of being on the road with a successful band all my life, so I'm not gonna miss a second of fun if I can help it. Nobody's getting hurt, including me, and I know I'm leaving a lot of places with a big smile on my face."

Poison are hard at work on their next LP, a disc that vocalist Bret Michaels promises will take the band to new artistic horizons. "A lot of people still have trouble accepting that there's more to this band than the way we look," Bret said. "But we're not out to show those people anything. We're just out to make the best music we can. That's just what we're doing this time. We're taking Poison to the next step up the ladder, and it's real exciting."

Deep Purple continue to search for a vocalist to replace the departed lan Gillan. Several prominent singers have already turned down the job, and the Purple people are now wading through tapes from young candidates in hope of recharging the band's batteries. "Deep Purple is still very much alive," the group's management said. "But if the band can't find the right guy to replace lan, I don't know how motivated they'll be."

Cinderella are about to reenter the studio to begin work on their third LP. Following their year-long tour supporting Long Cold Winter, the band took two months off to rest and write new material. Now, band leader Tom Keifer feels he's come up with the best collection of songs yet. "When you're on the road, you get the chance to experience a lot of new things, which is great for song lyrics. As long as you take time to write things down when you're in the mood, you have a lot to work with once you start to put an album together."

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BACK TO WORK

JOE ELLIOTT SPILLS THE BEANS IN AN EXCLUSIVE NEW INTERVIEW.

BY ANDY SECHER

oe Elliott isn't fond of interviews. It's not that Def Leppard's vocalist doesn't have a lot to say. It's not even that he has disdain for the rock press (well, at least not for some of the rock press.) It's just that Joe has lived a somewhat sheltered life during his decade in the rock world, only rarely being forced to sit down and bare his soul to a stream of quote-hungry rock scribes. Shortly after the release of the Lep's recent home video collection, In The Round — In Your Face, however, Joltin' Joe agreed to a face-to-face to discuss the video as well as Def Leppard's plans for the future.

Hit Parader: Why did Def Leppard release **In The Round** — **In Your Face** at this time?

Joe Elliott: It seemed like a good time because the tour was over and we knew that we wouldn't have the new album ready for at least six more months. It kind of filled the void that existed for our fans. A home video isn't like an album, in that you only expect the real hardcore fans to buy it — people who saw the concert and want a souvenir. It's just an extra goodie from us, but it's not to be taken as seriously as an album.

HP: How many shows were filmed for the video?

JE: Actually, only two nights in Denver. Almost all the audio is from the second night, but there are a couple of songs from the first night as well. There was some extra audience footage shot as well in Atlanta, but everything else was from the Denver shows.

HP: Historically, it's been rumored that bands like to go back into the studio to "touch up" their live recordings. Did you do any overdubs on this video?

JE: All you've got to do is listen to it to know that we didn't. There are a lot of mistakes on there — things we would have certainly corrected if we had gone into the studio. But we thought that would defeat the whole purpose of the video, which was to give the fans our live performance, just as it happened on the last tour. You've got to remember that Denver is a mile above sea level, so when you sing up there, you do get a little out of breath. Why we chose Denver, I'm not sure. But I'm fairly pleased by the band's performance, though I tend to be very critical of myself.

HP: Let's talk about the future a bit. What's the status of the new album? JE: We've gotten four songs done so far, and we're very pleased with them. We're hard at work on another six, which we should finish by January. We'd like to have the album out in the spring, and unless something we don't anticipate comes up, that'll happen. We're controlling the production, so it won't be like somebody else will slow us down. We're working on our own schedule, which means that we should be finished exactly when we want to be.

HP: Tell us about some of the new songs the band has come up with. JE: The songs are definitely Def Leppard songs in that the same musicians are involved, but so far the songs are a very interesting mix. There's one called *Tonight* that's a little different from anything we've done before, then there are others which could end up sounding like things on

Hysteria. There's a ballad we're working on at the moment that could end up being quite brilliant. We've also decided to rerecord *Tear It Down*, and we have every intention of using that. It would be a shame to think that we've already peaked as songwriters after four albums, so I hope that we're still evolving and improving, both as musicians and songwriters.

HP: There must be a ton of pressure on the band, considering that your last two albums have sold 20 million copies combined.

JE: First off, the last two albums have sold over 24 million copies. (laughs) But the truth is we're feeling a hell of a lot less pressure this time than last. If anything, we're too confident this time, and we've got to watch out for that. We're aware of what we've accomplished and what the fans expect from us. But we're not looking for perfection; we're just trying to satisfy ourselves. We're very comfortable with what we're doing right now.

"We're not looking for perfection — we're just trying to satisfy ourselves."

HP: What is the biggest change Def Leppard has experienced over the years?

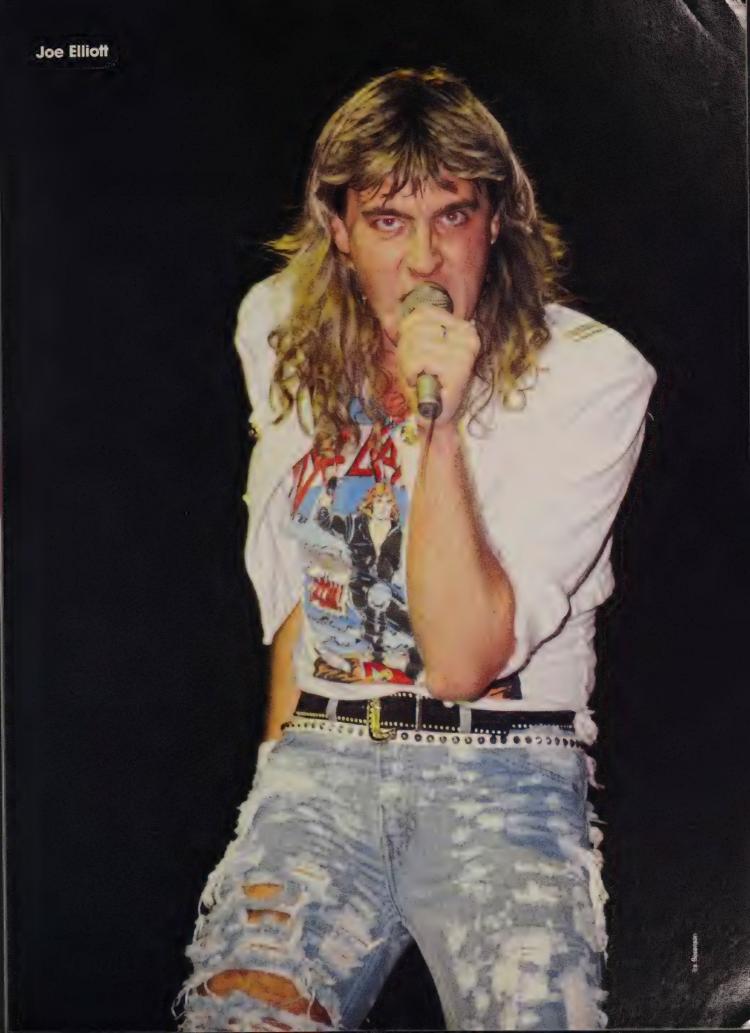
JE: We've grown up a bit, and we've learned a lot. If we hadn't learned a lot about recording procedure after spending so much time in the studio recording Hysteria, we'd be fools. We probably spent more time in the studio for that album than Kiss have in their entire career! But the biggest change has been in our confidence, which obviously comes from success. We know what's good now and we don't necessarily need other people to tell us if what we're doing is good or bad.

HP: With what you've learned in the studio over the years, do you have any interest in getting more involved with production — perhaps with other bands?

JE: Well, I did just produce a song for the Irish band No Sweat. It turned out to be the biggest debut single of all-time in Ireland. The song was called *Heart And Soul*, and I really enjoyed the experience. The band kind of roped me into doing it, but I'm very glad they did. I'd like to produce some other bands in the future, because I really enjoy it. The funny part is that the guys in No Sweat are very young — as young as Def Leppard were when we first started. They look at me as some sort of old sage, which I find kind of funny. But they're so full of enthusiasm, and so thankful for the help you give. That's why I enjoyed it so much.

HP: Are you looking forward to getting back on the road during the summer?

JE: I always look forward to touring. The last tour was long, but everything went so smoothly that we had a great time. We all enjoy each other's company, and we still get just as much a kick out of getting onstage as we ever did — more, in fact. Right now, there isn't any element of making music that I'm not enjoying — writing, recording or touring. I hope it stays that way for many more years.



here's an old saying, "Where there's smoke, there's fire", which means, of course, that when there's talk of trouble, there's usually some truth behind it. In the case of Guns N' Roses, there's always some talk of trouble — either guitarist Izzy Stradlin is in trouble with the law, vocalist Axl Rose is having personality problems or guitarist Slash is battling his fondness for the bottle. With so many stories making the rounds why the Gunners are having trouble finishing their second LP, we thought we'd investigate.

"We could probably have come up with another album like the first one pretty easily," Rose said. "But that's not much fun. Everything we wrote for a long time sounded too much like what we recorded for **Appetite**. We didn't want to do that. We've already done those songs; it's time to move on to something new."

One must wonder, however, what has prevented the Guns' machinery from running smoothly this time around. Undoubtedly, friction between certain band members hasn't eased the creative process, and the group's newfound fame has brought many distractions. But can the band overcome these problems, as well as their personal demons, to present new

GUNS N'ROSES CALL OF THE WILD

MORE CONTROVERSY ABOUNDS AS FANS WONDER IF AXL ROSE IS IN OR OUT.
BY RICK EVANS

Apparently, the rumors about Stradlin's wild offstage behavior are quite true. He has had several run-ins with the cops recently, the most notable being a scuffle with L.A. police after an outburst at the MTV music awards. Word has it that Stradlin tried to put a few of his best night moves on Vince Neil's wife at a post-show party, and when Motley's main man found out about it, he confronted Stradlin. A scuffle ensued, and when the cops arrived. Stradlin was questioned for causing a near-riot.

"We believe that the incident has been straightened out at this point," a spokesperson for the band said. "It wasn't that big a deal to begin with and, as always, the press made much more of it than they should have. It was just a misunderstanding, but because some well-known people were involved, it became a big story. That kind of stuff goes on all the time. It shouldn't be reported in the press."

Where should the line be drawn when it comes to covering the offstage exploits of Guns N' Roses? Is it the job of the press to turn the proverbial "other cheek" and avoid reporting what is said and done by the most famous — and infamous — band of the late '80s? There's no denying that Guns N' Roses are news — BIG news, in fact. And when their offstage exploits are rumored to cause countless delays in their writing and recording process, it's up to the press to find out what's going on.

It's no big secret that the members of G N' R aren't exactly the best of friends once they get offstage. In fact, one would be hard-pressed to find Slash and Axl in the same place at the same time, unless they're being paid to be there. This turmoil has been at the heart of the wanderlust that has affected the group during the past six months. As has been widely reported, the group began recording their all-important followup to the sextuple-platinum **Appetite For Destruction** in Los Angeles last May. Shortly thereafter, Axl Rose decided the band should relocate to Chicago, to avoid the nasty diversions for which Sin City is famous. But after less than a month in the Windy City, Axl headed off to New York, with the rest of the band soon to follow. The band has been sequestered there ever since August, trying to recapture the magic that made their debut LP an international smash.

music that will add to their already historic legacy? If Guns N' Roses hope to enjoy a lengthy stay atop the rock world, they will have to learn to control some of their wilder urges, sublimate their more bizarre musical whims and be more cognizant of each others' needs. The brightest stars often burn out the quickest; hopefully such a fate will not befall these Top Gunners.

"We don't worry about the future," Rose said. "We've always been people who've lived from day to day. We're survivors, and that's what we'll always be. We haven't let what's happened to us since the first album really change us that much."

As we look ahead, what will 1990 hold for Guns N' Roses? It now seems that their next LP may be ready for release in May — six months later than their record label wanted to see new product. But as luck would have it, a late spring release sets the band up perfectly to launch their first all-headlining tour in the summer. Considering that the group hasn't played live for over a year (except for a few shows opening for the Rolling Stones last fall), the upcoming tour promises to be packed with surprises from the always-unpredictable Gunners.

"We really like playing live," Rose said. "We love getting onstage in clubs and just jamming. That's about as much fun as we can have. Playing with the Stones was great — especially when you consider that we were performing in front of 75,000 people at those shows. But playing in a club is just as much fun for us. I'd like to be able to play the arenas the next time we tour, but I'd also like to see us get into the clubs a couple of times a month. That's the way you stay sharp — keep in touch with the people and have a lot of fun."

If Guns N' Roses can overcome their current spate of problems, the future still looks blindingly bright for the band. Their meteoric rise to the top of the rock world has placed an incredible amount of pressure on five guys who are still young and very wild. Under the microscope of public scrutiny, the band members often seem to do irrational things. But, as the Gunners' favorite band once sang, "It's only rock and roll — and I like it"



HANGIN' OUT WITH

BRITNY FOX

To most metal fans, the recording studio is the most mysterious of rock environs. They can see a band perform onstage; they can hear the finished product of an album, but they have trouble fathoming the creative process that occurs behind the doors of the studio. Do bands conduct seances to conjure up the spirits of rock's departed greats? Do they perform strange rituals with bevies of underclad virgins? Well... sometimes. But Britny Fox's vocalist/guitarist "Dizzy" Dean Davidson, bassist Billy Childs, guitarist Michael Kelly Smith and drummer Johnny Dee pretty much stuck to just writin' and recordin' when we visited them in the studio at work on their latest LP, Boys In Heat.



Michael and Dean seem to be driving producer Neil Kernon



"A bassist's work is never done," Billy tells us.



The boys try to figure out what all those goshdam dials and buttons do.



SKID ROW GUILTY AS CHARGED

ROCK'S NEWEST PLATINUM PRINCES REVEAL THE FACTS BEHIND THEIR SUCCESS.

BY PAUL HUNTER

nless you've been living in a cave for the last six months, it's no secret that Skid Row have taken the rock world by storm. Their self-titled debut LP has sold more than two million copies, and such videos as Youth Gone Wild and 18 And Life have made household faces of vocalist Sebastian Bach, guitarists Scotti Hill and Dave "Snake" Sabo, bassist Rachel Bolan and drummer Rob Affuso. But the reality of these accomplishments still hasn't hit home for these five New Jersey rockers. They're thrilled that they're off the local bar circuit and touring the world with the likes of Aerosmith and their main benefactor, Jon Bon Jovi. But the fact that they're on the verge of becoming millionaires, that their album just might wind up in the exclusive circle of debut acts who sell more than three million records, and that they're about to become the first metal superstars of the '90s doesn't seem to phaze these boys one bit, as we discovered when we hooked up with them for this interview.

Hit Parader: Everyone loves to say that success doesn't change them, but c'mon guys, tell us the truth. Have you turned into S.O.B.'s now that you're big hits?

Scotti Hill: People like to think you change, but I don't think I have, or that any of us have changed that much. We're all obviously real happy and excited about how well the record's done, and having toured places like Russia makes you a little more worldly, but we're still the same guys we've always been. It's all happened too fast for us to realize what's gone on. Maybe if we get some time off to sit back and think about everything that's gone down in the last year we will change, but I don't think it'll be a change for the worse.

Sebastian Bach: I don't read that much of the stuff that's written about us, and I don't let all the great things people are saying go to my head. It goes in one ear and out the other — unless a pretty girl is saying it. I think it's funny when people get excited meeting me. Hey, I can remember how excited I got when I used to meet my idols — people like Ace Frehley. To think that I have that sort of effect on anyone is hilarious.

HP: But dealing with success must be difficult. How do you handle all the fans, especially the females, that you meet while you're on the road? Rachel Bolan: There's always been something about rock and roll musicians that girls seem to like. That's one of the reasons most musicians start to play in the first place.

SB: That's right. People look at us and don't think about what problems we might have or anything like that. They see people who they've seen on television and heard on the radio, and now they're standing right next to them. We're like some sort of hero come to life, even if we aren't heroes.

There are a lot of girls who come backstage after the show with some outrageous ideas. They want to fall in love with you, and they expect you to fall in love with them. But what they don't realize is that they're falling in love with a TV image, not me.

HP: Do you feel that you've finally overcome people's notion that without the help of Jon Bon Jovi, Skid Row wouldn't have happened?

Dave "Snake" Sabo: We'll always be thankful to Jon, but we've always believed that our music stands on its own merit. Nothing was ever handed to us. It was never said that just because Jon helped us out we weren't gonna have problems. We're not the first band that's been helped by a star, but the fact is not all of them made it. Jon's track record is very good. The last band he gave a hand to was Cinderella. There's no doubt that he saved us some time and energy in getting noticed, but our music was always good enough for us to make it. We've worked hard to get where we are. It's not like we came together one day and had a hit album the next.

HP: Has success come too fast for Skid Row?

SH: We can handle it. It's great having people like Jon around who can tell us some of the things to do and not to do at this point in our career. It also helps to have a manager who knows what's goin' on. He won't take any attitude from us, and he's not about to start treating us like stars. The guys in Bon Jovi paid their dues and they deserve star treatment. We still have some more dues to pay.

SB: I don't know if success came too fast for us, but I do think what a lucky guy I am to be in this band. I know plenty of people who were great musicians who just never made it. That's my dose of reality. Some of them are coping just fine with the real world; some of 'em aren't. I don't know if I could have coped if I hadn't made it in rock and roll. I'd probably be out doing some pretty stupid things right now.

HP: Have you begun to feel the pressure of being the hottest band around? What the hell do you do for an encore?

DSS: I have no doubt that we'll be able to write songs in the future that are just as good as the ones on this album. This wasn't a one-time deal. I'm not saying that every record we make will sell a couple of million copies; that would be insane. But I do think we can make records that are just as good. As far as performing live goes, we're getting better every night. If you saw us at the start of this tour, then come see us now, you won't believe the difference.

SB: We'll never forget the whole premise of rock and roll, which is to get up onstage, be excited and have fun. That's why we won't feel any pressure. As I always say, "If you think, you stink." We just won't think about all the great things that have happened — or all the bad things that might happen. \square





FAST LANE FROLICS

TYLER AND PERRY GIVE A BLOW-BY-BLOW ACCOUNT OF WHAT MAKES PUMP WORK.

BY ROB ANDREWS



erosmith's Steven Tyler and Joe Perry have always lived by the motto "Let the music do the talking". But when it comes to their latest LP, **Pump**, these veteran rockers can barely contain their enthusiasm. You see, both the boys feel this is the best album of Aerosmith's illustrious 15-year career, and they want everyone to

know it. "I don't get too excited about our albums — usually, that is," Perry said. "This one is an exception." Tyler added: "Every song on **Pump** is classic Aerosmith. You can drop the needle anywhere on this album, or stop it anywhere on the CD, and you're gonna hear some great rock and roll." With so many great tracks to discuss, we asked the "Toxic Twins" to break down Pump for us, cut by cut.

Young Lust: (Perry) We wanted to record the consummate Aerosmith song, something on a par with

Toys In The Attic and Rats In The Cellar. When Young Lust was finished, we all said, "This is it. We've still got what it takes." We never doubted that we did still have it, but it's nice to know you can record a song like this.

(Tyler): This song is about looking for a new tree to climb. The way I figure it, the hard-ons keep right on comin' until you die — maybe even after. That's something to look forward to, and I've got to believe

"You know how sex is the most fun when there's the thrill of maybe gettin' caught?"

there's a message in that for all of us. *Young Lust* is where it's at.

F.I.N.E.: **(Perry)** When you ask somebody, "How ya doin'?" everyone answers, "I'm fine." They say that no matter how they're really feeling. That's just the standard answer. Yeah, you're fine — F.I.N.E.: Fucked up, Insecure, Neurotic, Emotional, just like everybody else."

(Tyler): This is just a great Aerosmith rocker. I'm looking forward to hearing how it's gonna sound live—it should be fuckin' tits onstage!

Love In An Elevator: **(Tyler):** "You know how sex is the most fun when there's the thrill of maybe getting caught? We were on the road down South once, and I had two of Tennessee's finest women escorting me. We got stuck in an elevator somewhere between Nutbush and Lustville discussing the age-old question, "Who's on first?" While buttons were being pushed, the doors opened — much to my surprise — onto a lobby filled with people. Time, my friend, stood still. Know how a minute can seem like forever? That door seemed like it stayed open forever. There



Aerosmith (I. to r.): Joe Perry, Joey Kramer, Steven Tyler, Brad Whitford, Tom Hamilton.





was this guy in a jacket and tie waiting to get on, and for me to get off. I did - and he didn't.

Monkey On My Back: (Tyler) This song was a way of talking about my old addiction, about realizing what it was doing to me, and to us as a band. At first you love the drug, but then the love turns to hate, and that made me physically sick. What was it like being on drugs? I couldn't go anywhere without a \$20 street bag. The drug was a monkey on my back. There were times when it affected the way I performed onstage, and there were times it made me pass out in my hotel room. It wasn't pretty, but that's the reality of it.

Janie's Got A Gun (Tyler): Child abuse is a taboo topic, but I think it should be brought out into the open. People have to know what's goin' on and exactly how horrible it is. Kids are being molested by fathers, uncles, aunts. It hurts people, and it's not often cited as the true cause of someone's troubles. Like when they say someone died of cancer - no he didn't; he died of cigarettes.

The Other Side: (Tyler): I wrote this about Magellan's first trip to America. It's just kind of fantasy. Do people believe this stuff or what?

My Girl: (Perry): I wanted to write a '60s-style rock and roll song with clean guitars and cool chorus. Wham, bam, thank you ma'am.

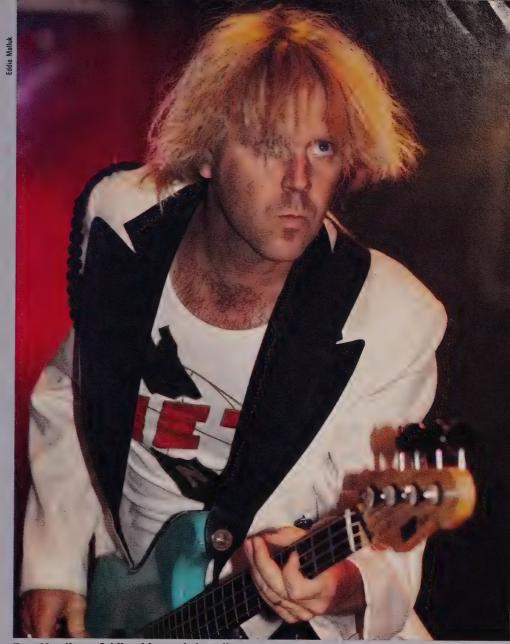
Don' Get Mad, Get Even: (Perry) I couldn't think of anything to play while I was sitting around the studio one day. I was getting angrier and angrier. So I listened to Rag Doll, from Permanent Vacation, backwards. For some reason, the chord changes I heard inspired me and I wrote the music to this song, which reflected how mad I felt. Then Steven heard the music and wrote the lyrics in five minutes.

(Tyler) I'm Mr. Rhyme Head. That's why I can come up with lyrics real quick. I figure if it doesn't rhyme, what good is it?

(Perry): We immediately put him in the recording booth to sing what he had just written. There were no changes. It's the only song on the album we did like that.

Voodoo Medicine Man: (Tyler) This is one of those "Watch out, there's some bad shit comin' down on this land" songs. If Nostradamus were around today, this is how he would say it. Oh, and there's part of a Zulu dance in here that comes from the ceremony where the virgins are deflowered. Really.

What It Takes (Tyler): We co-wrote this with Desmond Child, who worked with us on Dude (Looks Like A Lady and Angel. At first, we wrote it so that it sounded very country/western and bluesy. But that was almost too much, too out of context for both Aerosmith and for this particular album. So we put more electric guitars on it, and Tom Hamilton added a great bass line. It's really our answer to Angel, but instead of being a power ballad, it's a small, earthy



Tom Hamilton: Adding his magic bass lines to the group's metallic mix.

Since we had the boys all warmed up, we couldn't let them go without asking them a few guestions about their new tour, as well as the success of Pump. It's no secret that the disc has already sold over two million copies, and it seems destined to top the three million level before it's through. But Tyler and Perry have taken all this success in stride. After all, when you've been through the trials and tribulations that have marked Aerosmith's career, a few more album sales really don't mean that much. To both of Aerosmith's "Toxic Twins" the fact that they're healthy and happy means more to them than all the album sales in the world.

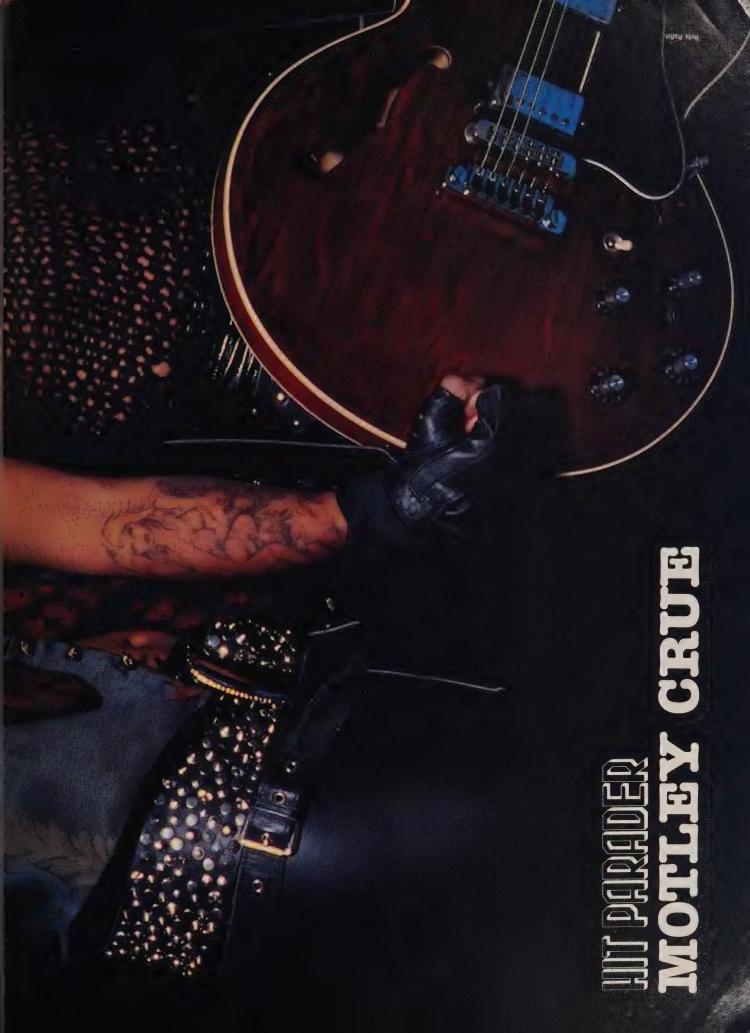
"Yeah, it's great that the album is selling so well," Tyler said. "But I can't say I'm really surprised. We know what we're doin' when it comes to making music. I've said it before, and I'll say it again; we've forgotten more about rock and roll during our career than most bands will ever learn. That's not braggin', that's just tellin' the truth. We've been smart with our money over the last few years, so most of it's ending up in our pockets rather than going up our noses.

We're appreciating everything that's going on because we're healthy enough to enjoy it. I'm a happy man, real happy."

"There's just such a different attitude around this band — even when we're on tour," Perry said. "Even up to the time we went on the road for Permanent Vacation I thought we might fall into the old ways as soon as we got out there. But I think we surprised ourselves by staying clean, and when we had the best time of our lives because of it, we realized that was the only way to do it. Before, if we were on the road for three months at a stretch we were about at our limit - we needed a break. But now we feel like we can just keep on going forever."

"When we get on stage now it's like havin' great sex," Tyler added. "You want to make it last all night long. We get up there and pour everything we've got into it. But we know how to pace ourselves, to make the crowd reach a climax four or five times during the show. That's what makes Aerosmith such a killer band. We have the rock and roll smarts, and we know how to use 'em."





TORATORA FEELING THE POWER

SURPRISE ATTACK PLACES MEMPHIS ROCKERS IN METAL'S UPPER ECHELON.

BY DWIGHT HAWKINS

ora Tora" is what Japanese kamikaze pilots cried seconds before they blew themselves into oblivion by crashing their planes into an enemy ship during the final days of World War II. It's ironic, then, that the rock and roll band known as Tora Tora also seem to be exploding these days. With their debut LP, Surprise Attack, fast approaching the platinum sales plateau, and their live show turning on thousands of fans from coast to coast, these Memphis rockers are lighting up the charts with their pedal-to-themetal sound. Actually, if you corner vocalist Anthony Corder, guitarist Keith Douglas, bassist Patrick Francis and drummer John Patterson about the band's name, they don't acknowledge its historical significance. To them, it just sounds cool.

"It's a term we heard, and we liked it," Corder said. "We know it has something to do with World War II and airplane attacks; that's why we named the album **Surprise Attack**. But we didn't know it had anything to do with those kamikaze pilots. That's really cool. Those guys must have had the same kind of dedication to what they were doing as we have to rock and roll."

While we hope these guys won't have to go up in flames to prove their dedication to the rock and roll cause, it's undeniable that they'll do everything short of self-destruction to insure their success. Despite the fact that **Surprise Attack** is their debut LP, Tora Tora have been playing around Memphis for the better part of five years, perfecting their sound at weekly beer bashes held in a 100-foot-long warehouse owned by Douglas' father. It was there that they first came to the attention of record label A&R men, who quickly signed the boys to a contract.

"We've always played more for fun than anything else," Douglas said. "We thought it was funny that some record guys were dumb enough to spend money and waste time to actually come all the way to Memphis to see us. We were just playing so that we had an excuse to invite some friends over to our warehouse and have a party. But we've always taken the music



Anthony Corder: "We didn't have a clue that so many good things were gonna happen to us."

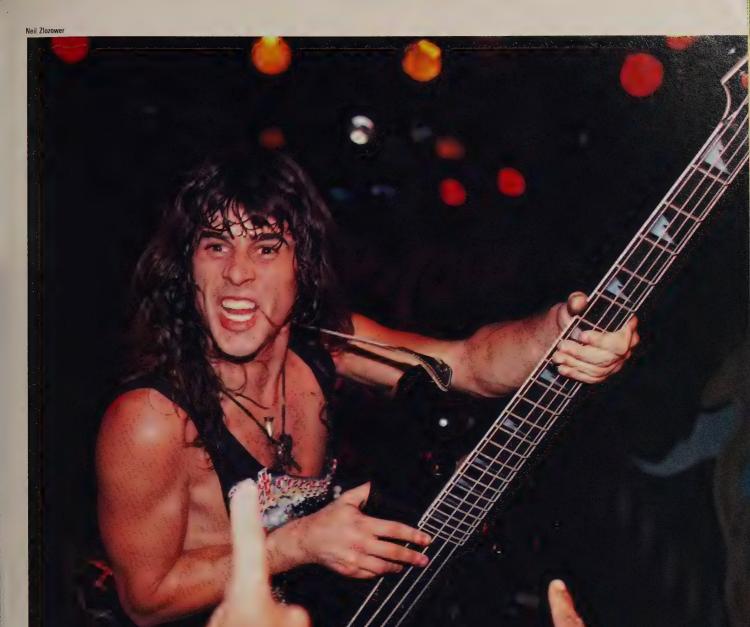
pretty seriously, even when we didn't consider what we were doing anything more than a hobby."

"I guess what we're going through right now is what we've always secretly dreamed about," Corder added. "I don't think we even wanted to talk about it among ourselves. If you're in a band, I think you want to get a deal and make records, but you've got to have fun first. We didn't have a clue that all this good stuff was gonna happen to us so soon. We're just hangin' at the moment; we're having the time of our lives. It's great to get out of bed in the morning and be real excited because you know a lot of great things might happen."

Tora Tora say little has changed since their days of playing beer bashes back in Memphis. They still act the same, look the same and even

dress the same. In fact, it is the band's blue-collar appeal that has made them stand out from the seemingly endless supply of spandex-clad, moussed rockers who seem to know how to play their eyeliner better than their guitars. Tora Tora's down-to-basics approach also characterizes the songs on **Surprise Attack**, where tunes like *Walkin' Shoes* and *28 Days* rock with a raw energy rarely heard these days.

"We spent a long, long time recording the album, trying to get everything to sound just the way we wanted it to," Corder said. "It's amazing how hard you've got to work to make the music sound 'natural'. We wanted all the songs to have a rough edge to them — the same edge they have when we play 'em live. But our producer felt we should try to make the music sound more polished, so we had a lot of differ-



Patrick Francis: "We're getting off on seeing the sights while we're on tour."

ent things going on, all at the same time. That's why the record took so long. We eventually compromised, and I'm glad we did. The reaction to the album has been real good, and everyone seems happy about the way the songs sound — including us.

"The best part about taking a long time in the studio is that you can write material while you're recording," he added. "If we had done what we originally planned and recorded the whole album in a month or two, I don't think things like Walkin' Shoes would have been on the record. That was written while we were in the studio. The label pushed us to keep writing songs and we're glad they did. We went into the

studio thinking we had everything under control, as far as material went. We learned a bit of a lesson that we'll always remember — you never have enough good songs."

Now that their album has turned them into celebrities and their videos have made their faces known to fans everywhere, the boys want to add the last piece to their musical puzzle. Tora Tora love to tour. In fact, the guys in the band seem to come totally alive only when they're under the spotlights, laying down a barrage of metal thunder for an appreciative throng.

"We really get off on touring," Patrick Francis said. "Not only is it great to know that you're

traveling to another city to play your music and meet new fans, but we get off on just seeing the sights. We're just four boys from Memphis who never really got out of town that much, except for a few shows we played in places like New York and Boston before we got signed. We love getting onstage every night, but we feel great about just hangin' out with one another and enjoying everything that's happening. We're not gonna allow ourselves to be blown away by what people say about us or the record. We're gonna keep our feet on the ground. We're still a new band that's trying to build something for the future. There's still plenty of time to act crazy in the years ahead."

WARRANT SHOOTING FROM THE HIP

L.A. BAD BOYS CELEBRATE AS **DIRTY ROTTEN FILTHY STINKING RICH** GOES DOUBLE PLATINUM.

BY ANNE LEIGHTON

ast year's big success story was Warrant, who scored platinum sales several times over with the well-crafted hard rock album, Dirty Rotten Filthy Stinking Rich. By the end of 1990, every American household will know which Warrant name — singer, Jani Lane, guitarists Joey Allen and Erik Turner, bassist Jerry Dixon and drummer Steven Sweet — went with each Warrant face! Hit Parader spoke with Jani to find out the group's secret for success.

Hit Parader: How'd you get your record deal?

Jani Lane: We did a five song demo for Prince, which he financed. That was a strange working experience. He wanted to sign a hard rock band to be a Prince protege. We had the same management company, and they suggested to Prince that he should check us out. They thought it would jell, 'cause we dressed real flashy and had choreography. We were skeptical about working with him, but we decided that even if he hates us, we'd get a demo out of it. He gave us the money to do the demo and make a video. When it all was done, Prince said, "No, I don't like it." So we took the demo and shopped it. All the labels bid on us. We went with Columbia Records because they needed to break a hard rock band. They wanted to work with a band like Poison or Bon Jovi. We thought we'd get lost in the shuffle at Geffen and PolyGram. We also signed with a different management company, who have a real broad range of acts — Frank Sinatra, the Beach Boys, Moody Blues, Ziggy Marley and Frank Zappa. We have no competition from the rest of the roster.

HP: You said that Columbia was looking for a Bon Jovi or Poison-image band. How do you feel about people who might say Warrant is a clone of those bands?

JL: We're friends with Poison. I don't think we're clones. We're like Bon Jovi, 'cause we're radio accessible and we're not heavy metal — we're pop/hard rock. I don't even like the term "heavy metal". I'm into the melody of a song. I think we're like Poison, 'cause they're the only band that attacks their shows as a whole concept; they're entertaining. We put a lot of work and play into every aspect of our show too.

HP: A lot of people call you "poseurs". How do you deal with that? JL: We're always gonna get that kind of flak. The die-hard Metallica fan is going to complain, 'cause we're not playing the theme from Bonanza at 78. So we're going to be called "poseurs". I think the mainstream audience is bigger than the die-hard metal crowd. If they listen to our music and they like it, that's great. If they don't, fine, 'cause you can't please everybody.

HP: Was it hard for you to pay your dues? You came to L.A. in 1984 and joined Warrant in 1985. But your record wasn't released until late 1988.

JL: It was never the nightmare of starving and struggling that a lot of bands make it out to be. We starved and we struggled, but to us it was an adventure — "Where are we gonna get the money to go out tonight?" "Maybe we can get a girl to bring us groceries." We had a challenge, but we had so many friends. Nobody was going to let us starve. We were nine guys staying in a two-bedroom apartment — band and crew. We pitched tents in the living room. The heat would go out, so we would walk around with electric blankets and extension cords. I had all kinds of jobs — putting shrink wrap on porno videos, a paper route, making curling irons. I worked in a record store. Working in a record store is the hardest job to get in L.A. because everybody is trying for that.

HP: Do you think that having a hit record is going to change you?

JL: I think I might get a little weird and have Jacuzzis in every room of the house! No, seriously, I always wanted to be a rock star who didn't act like a rock star. I've met people on both sides of the spectrum, but I don't want to get into naming names, 'cause it could get me into trouble. I've seen my friends come up through the circuit — Guns N' Roses, Poison, Tesla, Ratt, Winger. They're all pretty decent friends of Warrant. Some are down-to-earth and cool. And some have really been affected by stardom.

HP: How have they changed?

JL: The ones who get affected by stardom, their personalities change drastically. They've really gotten into drugs or alcohol. They tend to believe everything people tell them, which is always dangerous. But underneath, they're all still nice guys. I don't know exactly what it took to change them, but I know they've changed. They're less accessible. For where they're at in their lives, they don't seem to be having as much fun and I imagine success would breed. I also have friends who are doing well and are still happy. They have a home life when they get off the road. They're not completely strung out on coke or drinking a fifth of Jack Daniels a day. I guess you have to be careful that you don't lose it when you're on the road. It does have a lot of pressure, but there are better ways to deal with it.

HP: How does a successful rocker keep his priorities straight?

JL: Having a home life is really important. It keeps you in a proper perspective. After a while of meeting kids and industry people on the road, then going back to your hotel room all alone, you start getting personal with people who don't really know you. That's when you get aloof, 'cause you're having a relationship with someone on a one-night only basis. Strangers don't know you from Adam; you shouldn't tell them your deepest, darkest secrets. Ultimately you can end up severing your ties with the people you used to tell your deepest, darkest secrets to at home. Pretty soon, you're all by yourself and all weird. It really is important to keep the people at home in your life. They straighten you out. Those are the people who get on the phone and say, "Why are you acting like a weirdo? Snap out of it!"



LIVE ON STAGE

Metallica's world tour is over. After 14 months of traveling from continent to continent in a near-nonstop trail of heavy metal mayhem, guitarist/vocalist James Hetfield, drummer Lars Ulrich, bassist Jason Newsted and guitarist Kirk Hammett have returned home to San Francisco to rest, recuperate and start planning their next vinyl venture. "We had a great time," Lars said. "But I don't mind having some time to relax. Your body can only take so much, even when you're doing something you really like." So, while we wait impatiently to find out what the band have planned for their next album, we figured now would be the perfect time to look back at their year on the road and spend some time, live onstage, with Metallica.



Kirk Hammett: "By the time the tour ended, we were playing so well it was unbelievable."



Lars Ulrich: "We'll take a few weeks off before we get back to work."



Jason Newsted: "I'd never been on the road that long in my life."



ROCK & ROLL ANIMAL

FORMER HANOI ROCKS FRONTMAN SHOWS HE'S STILL GOT WHAT IT TAKES ON

NOT FAKIN' IT.

BY ROB ANDREWS

ichael Monroe cringes when you call him "the legend nobody knows." Then he pauses, thinks about the statement and smiles. He knows what you mean, even if he doesn't come right out and say it — that without the seminal influence of his original band, Hanoi Rocks, groups like Motley Crue and Guns N' Roses might never have gotten off the launching pad. That his look — eyeliner, moussed blond hair and flowing scarves — served as a transition from the trendsetting days of Jagger and Tyler to today's preening stage walkers like Bret Michaels and Sebastian Bach. And that, despite his influence on the rock world and the great music Hanoi Rocks made before their untimely demise in 1984, he's lived a tough life where he's often had to scrape just to get by.

"For some reason, people think that just because you've been in a band that's recorded a few albums, you have lots of money," Monroe said. "If I was able to turn all the press coverage we had into money, then I would be rich. But when I moved to New York from my home in Finland in 1986, I was flat broke. I had to sleep on the streets on some occasions. I remember once when I was just out walking the streets, some kids passed me and said, 'Hey that guy looks the singer from Hanoi Rocks, but what would he be doing walking the streets down here?' It was a tough time, but it got me ready for what's going on in my life now. It made me grow up."

What's going on in Monroe's life at the moment is his first American solo LP, **Not Fakin' It**, a raw, ballsy rock and roll statement that brings to light many of the magical musical elements which made Hanoi Rocks great. While some of Hanoi Rocks' streetwise swagger has been replaced by a more mature resolve, Monroe today seems bound and determined to prove he can match those he influenced, not only in their musical production, but in their commercial success as well. On such songs as *Dead, Jail Or Rock 'N Roll, Love's Thicker Than Blood* and *Smokescreen*, Monroe bears his soul, and reveals a man intent on reclaiming his position as a tastemaker and rule-breaker in the metal world.

"To me, **Not Fakin'** It is a return-to-basics kind of album," he said. "It's got a very exciting live feel to it, and that's what I was looking for. I'm sick and tired of all the younger bands who mask their inabilities with slick production. I wanted this to be an album that was raw enough to show some flaws, rock and roll doesn't always have to be pretty. I don't think there's another record around that sounds like this one. It's got a strong blues feel, yet it's also very '90s in many ways. I'm very proud of it."

How does a poor boy from Finland become one of the most influential metal figures of the decade? For Michael Monroe, the transition was a natural one. The 26-year-old remembers listening to all the rock and roll albums he could get his hands on when he was a boy. The sounds of his idols — Little Richard, Buddy Holly and Elvis Presley — convinced him to take up music seriously. Instead of picking up a guitar or a set of

drumsticks, however, young Michael turned to the saxophone, an instrument he still plans on playing live once his new band hits the road.

"The saxophone was the great rock and roll instrument before the guitar," he said. "It's very expressive, and I can't imagine much of the music of the '50s and early '60s — the primal rock and roll — existing without the sax. Back in Finland, it wasn't easy to get lessons on the sax, so I'm basically self-taught, but playing an instrument brought me into contact with other young Finnish musicians who loved rock, and that's really how Hanoi Rocks was born."

Hanoi Rocks first came to life in 1980, when a then-17-year-old Monroe put the first version of the band together. Their first LP, Bangkok Shocks, Saigon Shakes And Hanoi Rocks, caused many in the European press to label H.R. as "the saviors of rock and roll." The group's first LP was followed in quick succession by Oriental Beat and Back To Mystery City (all three released only in Europe), which created such a stir overseas that Monroe and cohorts were being compared to the young Rolling Stones. It was certainly heady stuff for five young Fins but, try as they might, they couldn't fufill one of Monroe's fondest dreams — making it in the U.S. Even when Epic Records released the band's final LP, Two Steps From The Move, on this side of the Atlantic in 1984, most rock fans gave Hanoi Rocks the inexplicable cold shoulder.

"America is the home of rock and roll — the land where all my idols came from," Monroe said. "Not being able to ever really tour here with Hanoi Rocks or have a successful album is very annoying to me. We might have made it if we could have kept our first U.S. tour going, but that's when Razzle got killed. That shocked us so much. It brought everything to a halt for a couple of years. We all grew up together, and when that happened it was like our lives were shattered."

The death of the band's drummer, Razzle, in the infamous 1984 accident that involved Motley Crue's Vince Neil is still a painful subject for Monroe. In his heart, he believes that accident robbed Hanoi Rocks of their rightful place in the rock pantheon. Even now, six years after Razzle's death and the end of Hanoi Rocks, the group's sudden demise angers the normally mild-mannered Monroe.

"It was difficult on a personal level, becaue we were all so close," he said. "But over the years I've come to grips with what his death meant to us on a professional level as well. When I look at some of the bands that went on to stardom at that time, I realize that we could — and should — have been there too. But I don't like talking about the past. I'm looking towards the future now. I'm very excited by the response that Not Fakin' It has gotten. I can't make up for the last six years. I can't change what has happened. But I can try and make the best music I can and give people just a taste of what Hanoi Rocks was about. I don't necessarily want Michael Monroe to become famous. I just want people to appreciate the music I've made over the years."



Faster Pussycat ON THE PROWL

WAKE ME WHEN IT'S OVER SHOWS STELLAR TALENTS OF WEST COAST PARTY BOYS.

BY PAUL HUNTER

aster Pussycat's vocalist, Taime Downe, opens the door to his Los Angeles apartment and invites his guests in. He's clad in loose-fitting sweatpants, a black T-shirt and a baseball cap that sits at a crooked angle atop his mop of blond hair. It's well past noon, but Taime moves in the slow, stiff manner of a guy who's just gotten out of bed — which is, in fact, the truth. Considering the "early" hour, his small, one-bedroom apartment is surprisingly neat, especially for a rock and roller.

"Welcome, c'mon in," Downe mumbles. "I've lived here for about two years now, and it's really cool — great location. Maybe if this album really does well I'll look for a bigger place, but right now, I'm not suffering in the least. This isn't the mansion that some people figure everyone in a rock band is supposed to have, but it's home."

With that, Downe points to a blank white wall. "That's where I hang all my gold and platinum albums," he says with straight-faced sincerity. When he's informed that there aren't any albums on the wall, he responds with a simple, "Oh, I hadn't noticed."

Perhaps Downe should feel confident that his wall will soon be overloaded with precious platters, considering the public's response to Faster Pussycat's second LP, **Wake Me When It's Over**. The band's self-titled 1987 debut might have opened the door for Downe and bandmates Greg Steele (guitar), Mark Michaels (drums), Eric Stacey (bass) and Brent Muscat (guitar), but this disc threatens to break that door down. Downe isn't the kind of guy who's gonna sit around biting his fingernails waiting to see what fate holds for this album, though. When it comes to defining "laid back California dude," Taime Downe is it.

"We had a lot of problems since our first album came out, but those struggles made us stronger."

"I'd like the record to do well, but I'm not gonna worry about it," he says. "We put in the time and effort to make it a real strong album, and now it's up to the people to decide whether it's a hit or not. There's really not much I can do about it at this point; the time to worry was when we were still in the studio and could have done something differently."

To some metal fans, Faster Pussycat has become synonymous with the glitz and glam of the L.A. metal scene — a group that's gotten by on their outrageous looks as much (if not more) than on their musical skills. That might have been true before, when they spent most of their time explaining how their name comes from a Grade-B sexploitation flick and how they love women with big tits. But now, with the apparent maturation that has occurred with **Wake Me When It's Over**, the F.P. boys seem ready to be taken a lot more seriously. They're still gonna wear enough stage makeup to keep Revlon stock on the rise for the next few years, but

now they're more than happy to discuss their music as well as their image.

"We started out as a regular blues-based rock and roll band," Downe says. "But then we got caught up in the whole metal scene that was going on here in L.A. People called us a cross between the Stones and Aerosmith, and since both those bands were big influences on us, we thought that was great. But after the first album came out, it did seem like a lot of people concentrated on our image rather than our music. Maybe that was partly our fault. We do enjoy dressing up a bit and acting wild onstage. But we'd like folks to listen to our music a little more closely—it's pretty good stuff."

New tracks such as *Poison Ivy, House Of Pain* and *Gonna Walk* show that Faster Pussycat still have that love for the blues that first inspired the band to get together in 1985. But now there's a newfound strength and confidence to their sound, something that was lacking on their first album. Downe is at a loss to pin down exactly what is different this time, but he too knows that **Wake Me When It's Over** represents F.P.'s coming of age.

"We went through a lot of difficult shit since the first album came out," he explains. "We spent months looking for the right producer for this record and battling with the label to make sure everything was gonna be thre when we needed it. It wasn't fun, which is why we called the album Wake Me When It's Over. It was like we were living a nightmare. But once we found John Jansen, the guy who produced the album, everything started to fall into place. We figured it couldn't get worse than it was during that period, but the struggle made us stronger. It brought everyone in the group a lot closer together.

"This is a long album," he adds. "There's over an hour's worth of music on it because we had a ton of material and we couldn't figure any other songs to cut. We got it down to the bare minimum. Every song is special to us. *Poison lvy*, for instance, is about someone who's a total pest and won't give you any privacy. It's kind of funny, but everyone should be able to relate to it."

With their album out, Faster Pussycat know it's time to take their show on the road. Having built a solid reputation last time they hit the road, Downe and the boys are hoping the right tour will expose them to enough fans to turn their album into a hit. They're not counting their proverbial chickens before they've hatched, but they can sense that the bad luck that plagued them earlier in the year has taken a turn for the better.

"We could use a few good breaks," Downe says. "If they come, I'm sure we'll take advantage of 'em. But if they don't, we'll survive. We're like the pussycat with nine lives — we're a tough band to kill off. We really improved on the road before, and I'm sure we'll improve again this time. The right tour would help our careers, no question about it. But we could help an arena headliner as well. We have our core of fans, and that core is growing every day. We're gonna take it to the next level this year, one way or the other."





BIG TROUBLE

METAL MADMAN BATTLES LEGAL TROUBLES AS LIVE EP SCALES CHARTS.

BY WINSTON CUMMINGS



Sharon and Ozzy in happier times.

fter twenty years of controversy, insanity and metal mayhem, could Ozzy Osbourne's career be over? The thought is sure to horrify any headbanger worth his weight in guitar picks, but it just might be the case. By now, you know the story of how Ozzy attacked his wife/manager, Sharon, last September in the couple's English home. A magistrate ruled that Ozzy was to leave the premises and not be in contact with either Sharon or their three small children. Osbourne was ordered to enter yet another rehabilitation clinic in the belief that alcohol was the cause of his problem, and he was also told to undergo a psychiatric exam. Lord only knows what a team of shrinks will find when they try to unravel the mysteries housed within the Oz's brain!

Make no mistake about it, Osbourne is in serious trouble. His difficulties go beyond the obvious problem of attacking another human being and the resulting fines, imprisonment or both. For Osbourne, Sharon's guiding presence has been the key to his success. When the pair met in the early '80s, Ozzy was floundering, to say the least. He was out of a job, having left Black Sabbath some six months before. He was heavily into drugs and drinking, and his career possibilities were about as bright as a broken lightbulb. Then Sharon stepped in. Against the wishes of her family (her father, Don Arden, had managed Osbourne during his Sabbath days), she slowly weaned Ozzy from drugs and got his musical career back on track. As Ozzy often mentioned in those days, without Sharon, he not only wouldn't have been a rock star, he very well might have ended up dead.

"That woman saved my life," he said. "When she found me I was really a mess. I still don't know what she saw in me. I hated myself at the time, but she showed me that love could still be in my heart. She's more than my wife, more than my manager, she's my life. Without her, I'm nothing, and I really mean that."

Unfortunately, Ozzy may now find out what life without Sharon is like. While there is talk of some sort of reconciliation, Sharon remains painfully aware of the time bomb that constantly ticks within Ozzy's fevered head. You never can tell when it might go off, causing rock's favorite loon to go on one of his uncontrollable binges — the kind that, in the past, prompted him to do everything from biting the heads off various animals to shaving his head bald. Sharon learned to laugh at most of these bizarre incidents and dismissed them as part of Ozzy's charm. But when she felt that her life, and more importantly, the lives of her children, might be threatened, the line of reason had to be drawn.

"Living with Ozzy is always an adventure," the sharp-witted Mrs. Osbourne said a short while ago. "Part of the challenge is that you never know exactly what's going to happen next. One moment he may be a gentle lamb who's playing with his babies, the next he can be something else entirely. I'm never scared by those changes because I understand Ozzy. But, let me tell you, there's never a dull moment."

What prompted Ozzy's rash action last September has still not been revealed, but it seems safe to say that it wasn't an incident that called for a drastic response. Despite his wellpublicized trips to the Betty Ford Clinic, it's no secret that Ozzy is still very much an alcoholic. When he is off the road - away from the regimentation and responsibility that touring entails - he's more likely than ever to go off the deep end. The fact that drinking was, is and always will be a major problem is something that Ozzy has learned to accept, even if he hasn't learned how to deal with it.

"Living with Ozzy is always an adventure."

"Once you're an alcoholic, you're always an alcoholic," he said. "My problem isn't something that's going to go away after a few weeks in a clinic. Drinking has become a part of my personality. I realized, after my first few attempts to quit, that I actually enjoyed drinking. I liked the person I was when I was drunk much more than the person I was when I was sober. I know now that alcohol will always be a part of my life. I just can't let it become too big a part."

How Osbourne's recent run-in with the law will affect his career still remains unclear. The success of his new live EP, Just Say Ozzy, has shown that his popularity with metal fans remains as strong as ever, yet his unhappiness with his life is also apparent. Will the possible loss of his family cause Ozzy to turn even more inwards, in an attempt to avoid the pain? Or will it bring him out of his shell, and make him realize that his family and his career are worth giving up drinking, once and for all?

"We're still waiting to find out what's going to happen next," a spokesperson for Ozzy's label said. "We're all as in-the-dark as the fans are. Of course, we hope that everything works out and that Ozzy's career gets back on track as soon as possible. He's an important artist to us, but at this time, his record sales and the revenues they generate must be very secondary in our minds. This is a man who needs to get his life together."

At present, the legal issues remain unsettled. It is up to Sharon to press charges which could eventually put her husband on trial. With each passing day, that likelihood decreases and, at the moment, it does seem that peace between the two may be worked out. When Ozzy Osbourne is involved, it's often just a matter of



Is this man insane?

time before he goes off the deep end again. But now he knows that he may have already gone too far, and that his next harsh action will certainly cost him everything in life that he holds dear

"I should be a very happy man," Ozzy said during his last tour. "My career is doing well and my family is wonderful. But often I'm not happy, and I don't know why. I'd love to understand myself better. I really would."



RCE Frahler

TOUGHING IT OUT

FORMER KISS GUITARIST PUTS ALL HIS EFFORTS BEHIND TROUBLE WALKIN'.

BY ANDY SECHER

ce Frehley is rock and roll's answer to the cat with nine lives. It's no secret that Space Ace has had his share of scrapes with ill-health and personal problems over the years, but as we kick off the '90s, Kiss' former guitarist finds himself in his best career position since he departed the then-costumed crusaders six years ago. With the release of his third solo LP, Trouble Walkin', Frehley has dropped the "Comet" part of his band's name, preferring to focus the attention squarely on himself. It's a move based on the confidence he now feels about his music, his life and his ability to stand on his own two feet. Recently we caught up with the always-busy Ace to discuss his continued development as a solo artist.

Hit Parader: Ace, why does this album go under your name only, rather than the "Frehley's Comet" moniker of your first two solo LPs?

Ace Frehley: It's not really a big deal. It was something I wanted to do because I felt much more in control of things this time around. The band is still pretty much the way it was on the first two albums - Richie Scarlet is even working with us again this time - but I thought it would be a good idea to use my name on the front of the album. It wasn't some big ego thing, just a little change.

HP: It wasn't due to the fact that the last Frehley's Comet album, Second Sighting, didn't sell very well?

AF: (laughing) Nah, that wasn't the reason, believe me. The last record wasn't that good, I admit it. I tried to get it done too quickly, to stay on some stupid schedule that had been planned for me. I should have known, after all the years I've spent making records, that you can't work that way. That's why, on this record, I've really taken my time and made sure everything's right. Let's just say that I'm very proud to have my name on the front of this. It's a great record.

HP: Your former Kiss running mate, Peter Criss, contributed some drum tracks to the album. How did it feel working with him again?

AF: We probably hadn't been in a recording studio together for ten years, but as soon as we got together, the old magic was there again. It was really great having Peter work on this record with us. He's a great drummer and a great friend. I think it goes to prove that if you once could work with somebody, you always can work with that person. I don't care if you get older and if you think you change, you really still are the same person.

HP: We've heard rumors that Peter is going to join your touring band. Is there any truth to that?

AF: Well, Anton Fig — who most people know from being the drummer on the David Letterman show — plays drums on most of the album, and if he were available for the tour, I guess he'd do it. But his TV commitments really don't let him go on the road anymore, so I do need a drummer. The fact is that Peter is really kind of busy with a project of his own at the moment. In fact, I might return the favor and play some guitar on his album. But if he were able to get his project together... and if he had a few months off... and if he wanted to go on the road again... Well, we'll just have to wait and see.

HP: Since we're speaking of Kiss in a roundabout way, we've got to ask the annual question about a Kiss reunion.

AF: At this point, I don't think it'll happen — at least not in the near future. Gene and Paul seem very happy with the band the way it is now, and I only wish them the best of luck. I've said before, and I'll say again, that I would consider doing a reunion show, or even a small tour as long as it didn't set back my own career. I think I've established myself as a performer away from Kiss, which would make any sort of reunion a lot easier for me to handle — it wouldn't look like I was depending on them. I'd really like to try it once, and I think Peter would too. But I'd only do it if Peter was involved, and that's been another matter of discussion over the last few years. Maybe one day we'll get all the problems ironed out. I just hope someone still cares by the time we decide to try it. (laughs)

HP: You've been a rock star for 15 years, and now you're encountering a new generation of musicians who grew up on your music. How do you react to young bands who tell you they listened to Kiss when they were

AF: I love it, because it means I've been around a long time and that I've survived. I've had some strange experiences with young musicians though. I remember the first time I met Sebastian Bach. That had to be about four years ago, long before he was even in Skid Row. He came backstage after a show I did in Toronto, and all he could do was tell me how much he loved me and loved my music. He even offered me his girlfriend for the night! (laughs) I politely declined, but I guess that is the most sincere form of hero worship you can have.

HP: And Sebastian's girlfriend would have gone along with it?

AF: I got the feeling she was up for anything he could dream up. But that's cool; I know where he was coming from and I appreciate it. I've joined Skid Row onstage a few times, and we play Cold Gin and have a blast. It's great that there are bands who grew up on Kiss and still idolize the people who made the music.

HP: It seems that you're healthier and more content than at any other point this decade. Is that true?

AF: Yeah, I think it is. I've got some of my problems under control. I don't do drugs or drink anymore, and I feel much better since I stopped. I'm making the music I want the way I want, and I'm getting a great response from the fans. What's not to be happy about?

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SHOOTING STARS

SHOTGUN MESSIAH

What the hell is a "shotgun messiah"? Some pistol-packing madman who leads his legions to destruction? A South American dictator who rules with an iron fist? Or just the silly name of a Swedish rock band? Yup, Shotgun Messiah are the latest Scandinavian act to enter the heavy metal sweepstakes with a passable understanding of the English language and a more-than-passable knowledge of writing and recording heavy-duty rock tunes. On their latest, self-titled LP, vocalist Zinny J. San, guitarist Harry K. Cody, bassist Tim Tim and drummer Stixx Galore have created a top-flight rock showcase which proves Shotgun Messiah may be big-time bound — even if they do have a strange name.

"Our name struck us just because it sounded strong and cocky," Tim said. "It doesn't really mean anything; it's just trying to convey an attitude that represents what we're about. We're a loud, raunchy rock and roll band that doesn't take any shit from anyone. If people want to read something more than that into our name... well, that's their business."

Formed in 1986, the band originally went under the name Kingpin, recording a debut LP called **Welcome To Bop City** that contained a song, *Shout It Out*, which made it to Number 1 on the Swedish singles charts. With that success under their collective belts, the group sent San to America to try and hustle an international record deal. When they realized they were running into too many walls, the entire band packed their bags, headed off to the sunny shores of Los Angeles and changed their name to Shotgun Messiah.

"In Sweden, it's impossible to get more than a cult following," San said. "We wanted to make it big everywhere. Everyone I talked to said a Swedish band couldn't make it in America unless they were based there. So we moved, and we changed our name. Once we did that, things fell into place. We started playing live, landed a record deal, and now, here's the album. We just hope people give it a listen—we know they'll like it."

PRETTY BOY FLOYD

Pretty Boy Floyd like to describe their music as "Cock Rock Shock Pop". That's as good a description as any of the wild mixture of styles that vocalist Steve Summers, guitarist Kristy



Shotgun Messiah: Sweden's latest gift to the meial scene.



Pretty Boy Floyd: Taking it one step further.

Majors, bassist Vinnie Chas and drummer Kari Kane have come up with on their debut LP, Leather Boyz With Electric Toyz. To be honest, there ain't much you haven't seen or heard before in what these L.A. bad boys do—there's a bit of early Poison, a smidgen of vintage Motley Crue and a pinch of classic Hanoi Rocks. But before you dismiss Pretty Boy Floyd as Sin City's latest clone attraction, let it be said that they pull off their high-stylin' and profilin' with a freshness that will surprise you.

"We're not scared of showing a few influences," Summers said. "There hasn't been a band in rock history that doesn't have some sort of influence. If they say they don't, they're lying. We were very influenced by visual rockers like Kiss, Alice Cooper and Motley Crue. But we haven't copied what they've done. We've taken it one step further."

Pretty Boy Floyd's rise to fame came quickly,

with the group signing their record deal only eight months after their first show at Holly-wood's legendary Roxy. During those months, the boys wrote a series of hard-hitting, infectious tunes like 48 Hours and I Wanna Be With You, which proved there was something going on under those mounds of moussed-up hair. Their live shows became the stuff of local legend, and even the normally jaded L.A. rock crowd began to realize that Pretty Boy Floyd were something special.

"Making it in L.A. isn't easy," Summers explained. "It's a very competitive place, and a lot of bands are trying to get people's attention. We knew we had to pull out all the stops to do that, and that's just what we did. Once everyone got past the way we looked, they realized we could play and write really well too. That's the key to Pretty Boy Floyd — we're more than just a bunch of pretty faces."

CELEBRITY RATE-A-RECORD

BY SHARON LIVETON

STAGE DOLLS

The Stage Dolls — singer/guitarist Torstein Flakne, bassist Terje Storli and drummer Steinar Krokstad — made their self-titled debut in the relatively undisturbed privacy of their small Norwegian hometown. But ever since the record went gold and was released (a year later) in the rest of the world, the band has had little peace. In the midst of a month-long promotional tour to introduce themselves to American ("Schmoozing," says Steiner with a laugh, "Hello how are you? We love us, how about you?"), they took some time off to sit down and play rock critics.

Both Steinar and Torstein, like most rock critics, were far from reticent about giving their opinions; Terje played the strong silent type, grimacing often and occasionally giving a nod of pleasure. Predictably, the band as a whole leaned toward the hard rocking records, but there were some surprising split decisions about U2 and Warrant. The Replacements, however, got unanimous thumbs up.

Bobby Brown

Don't Be Cruel

Steinar: Ohh, noo! I hate this. I liked the first part, but can we move on? I'm not too keen on machine music.

Torstein: This is disgusting. Next!

White Lion

Goin' Home Tonight

Steinar: Yes! This is good! I haven't heard this one before, but this really shows the difference between machine music and real music that people care about. This is fresh.

Torstein: It's really good, but it's not really heavy metal. This is more pop.

Warrant

Heaven

Steinar: This is Warrant, right? (frowns) It's a ballad — it could be Neil Diamond, couldn't it? This is very country. Like *Coming Home* from Cinderella; that's also very country. It's all right, but I don't know...

Torstein: I haven't heard the album, but I've heard this song before. This and the other single. That's enough.



Stage Dolls: Hard guys to please.

Badlands

Highwire

Steinar: (drumming along with the record) Badlands — this I really like.

Torstein: We know these guys; we love them. It has a very authentic, old sound to it. It sounds like these guys really want to play this kind of music. They aren't playing this way because someone told them it would sell records.

The Replacements

I'll Be You

Torstein: Who is this? I like it, but who is it? **HP:** The Replacements.

Steinar: I like it a lot. It sounds like they mean it; that's the most important thing. In this business you have a lot of good bands, but a whole lot of bands follow a trend that has proven successful. Right now you're probably going to see a whole lot of bands that sound like Guns N' Roses

U2

Desire

Steinar: I like it.

Torstein: (simultaneously): I don't like it. I don't

like the band. They're overhyped.

Steinar: But is that the band's fault?

Torstein: But they write music about the poor

people all over the world, then they travel in their own jet between gigs. There's something wrong with that.

The Beastie Boys

To All The Girls

Torstein: Initially, this sounded like the Doors. **Steinar:** This is terrible. Awful. Not at all good.

Terje: No. No. No.

Steinar: I'm just not into rap at all. This doesn't have any humor. De La Soul is great. Please take it off.

Bang Tango

Someone Like You

Steinar: Finally, something really good.

Torstein: There's a lot of energy here, isn't there? I like this a lot.

Steinar: Who is this?
HP: Bang Tango.

Steinar: I really like this.

Love & Rockets

So Alive

Torstein: I love this.

Steinar: (making a face) Uh, it's okay. Can we

take it off now? \square

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UNDER THE INFLUENCE

JAPANESE METAL MONSTERS TRY TO CONQUER AMERICA.

BY NIGEL WRIGHT

Annamaria Di Santo



EZO: Japan's latest entry into the heavy metal sweepstakes.

oboken, New Jersey, is about as far as anyone can ever hope to get from Sapporo, Japan — the original home of the four young rockers who comprise EZO. In fact rumor has it (and you know you always can believe the rumors you read in the hallowed pages of Hit Parader) that if one were to start digging a hole in Hoboken, some 19,000 miles later they might just pop up near the place where vocalist Masaki, drummer Hiro, bassist Taro and guitarist Shoyo first got their start. But these Oriental metal masters knew that to become a successful international band, and avoid the pitfalls that have befallen many of their countrymen, they would have to relocate to America. One must ask, however, why the hell they chose Hoboken, a place not exactly renowned as the garden spot of planet earth.

"We felt it was very important for us to get involved with the American music scene," Masaki said. "The only way to do that was to relocate over here and learn all we could about American culture. We asked around, and many people thought we should head out to Los Angeles, but we didn't want to do that — it wasn't the kind of lifestyle we wanted. We liked the idea of living near New York City because it's very exciting there. Hoboken may sound like it's in the middle of nowhere, but actually you can drive from our home to the heart of the city in about 15 minutes — and that includes a traffic jam or two."

The boys in EZO have been traveling over the George Washington Bridge into the Big Apple frequently in recent days, as demand for them to talk about their latest LP, Fire Fire, has been hot. Since the novelty associated with Japanese metal bands has begun to wear off (thanks, in no small part, to the efforts of Nip rockers like Loudness, Anthem and Earthshaker), EZO realize that they will be judged on the merits of their music this time, not on the mere fact that they're a little different. That's a challenge the boys feel well up to and, as such new songs as Black Moon, Nightcrawler and Love Junkie prove, they've got the ammunition to insure plenty of positive response from both the media and their growing legion of fans.

"This album is special because of its

honesty," Taro said. "It has a lot of passion which, to me, is one of the things that separates EZO from many other bands. We're not trying to do anything overly complicated or dramatic. We like to play solid, simple rock that also has a unique, mysterious quality about it. We don't want to be judged as a Japanese heavy metal band with this album — we want to be judged as a metal band. Still, the fact remains that living in a different culture for 20 years has given us a very different outlook on many things, both lyrically and musically. That does make us different, whether we want to be or not"

The release of Fire Fire culminates EZO's three-year battle for American recognition. The band's story starts in Sapporo, the capital city of Japan's northern island of Hokkaido, just after the four band members finished high school in 1984. Their first incarnation was as a band called Flatbacker, a group that garnered such a large local following that Japanese promoters paid to have the band relocate to Tokyo in an attempt to gain a national audience.

EZO quickly recorded two albums - both in



Vocalist Masaki: "We felt it was very important for us to get more involved with the American music scene."

Japanese — and toured the Orient four times, making them second only to Loudness in terms of national metal recognition. It was at this time that the band decided to go for broke and take aim at an international following. The first thing they did was to change the band's moniker from the colorful Flatbacker to EZO, which was the original name of the band's home island of Hokkaido. The next step was to land an American record deal, which they did with surprising speed. And the last step was to place a call to the infamous Gene Simmons to produce the group's debut English language LP. That disc, simply entitled EZO, was released in 1987, and while it made few significant ripples in rock waters, it convinced the band to pack up their bags and head off for the promised land of Hohoken

"We were a different band when we made our first album," Taro said. "We wore heavy, Kabuki-style makeup, which is one of the reasons that people wanted us to work with Gene Simmons. We thought our first record was good, but now we see the things we did wrong. The makeup overshadowed the music; it's what the people talked about and what the writers wrote about. We wanted them to react to the music, not the way we looked. That's why we took off the makeup this time. This is strippeddown, naked rock and roll."

On Fire Fire, the band turned to another noted producer, Stephan Gelfas (Stryper, Saxon), to help bring out the passion contained within their songs. Gelfas steered the band away from the highly polished sound of their first U.S. album and returned them to the rough 'n ready rawness used so effectively on their earlier Japanese efforts. Unquestionably, EZO are far more comfortable with their current style, a fact evidenced by the rip-your-face-off intensity of Fire Fire.

"We were looking for someone who could bring out the real passion and power of our music," Masaki said. "Stephan Gelfas did that for us, and we're very grateful to him for that. We're certainly not putting down the work that Gene Simmons did with us in the past. But he had a certain way of working and he wanted us to work his way. Now we're working our way, and we're very happy about that. We set out to make a more exciting album this time, and that's exactly what we've done."

"We believe Fire Fire is different from any other album out there right now," Taro added. "It has many of the elements of great '70s hard rock, yet it also has some of the energy that punk rock brought on the scene. There's also a lot of blues passion on the record. But instead of coming out as a mixed-up combination of styles, the music we're making now is very special and very strong. It's almost hard for us to talk about it. We'd much prefer if the fans would go out and buy the record. We believe the music really does speak for itself."

INDIE REVIEWS

BY ROB ANDREWS

RATING SYSTEM:

***** = excellent

**** = very good

*** = good

= fair * = p

Agony Column
God, Guns & Guts

We've covered a lot of strange bands in these pages over the years. But Texas-based quartet Agony Column may be one of the strangest. Their debut LP, God, Guns & Guts, is one of the most bizarre marriages of thrash, hillbilly and power metal that these ears have ever heard. Proudly proclaiming their sound to be a "hellbilly, deathmetal onslaught", vocalist Richie Turner, quitarist Stuart Laurence, bassist Pawl Willis and drummer Charlie Brownell have created a snarling, churning record that's almost lethal to listen to. Such metal ditties as Cars, Sex And Violence, Dead By Dawn and Snakebite capture the off-the-wall musical sensibilities that make Agony Column a band worth noting — if only for their outrageousness. Rating: ***

Viking Man Of Straw

Viking made a small ripple in metal circles when their debut LP, Do Or Die, surfaced in 1988. That disc's poor production values and single-minded lyrics were among the flaws in the musical attack of Ron and Brett Eriksen. But on Viking's latest LP, Man Of Straw, the brothers have done a much-needed about-face, taking charge of their group's output, cleaning up their sound and putting together an album that stands clearly ahead of their previous effort. Aided by drummer Matt Jordan and bassist James Lareau, Man Of Straw rocks from start to finish, and includes a surprise rendition of Pat Benatar's Hell Is For Children, which these guys "heavy up", to say the least. Viking still have a ways to go before they can be considered anything more than a competent metal act, but if they continue to make the strides exhibited on Man Of Straw, they may just be a group to contend with in a year of two. Rating: ***

Anvil
Live In Concert

No band has come closer to grabbing metal's brass ring of success more often than Anvil. Unfortunately, this Canadian quartet have failed to hold on to that ring, no matter how many heavy-duty managers and top-flight record execs have expressed interest in working with them. For whatever reason, Lips and his merry men are once again in a holding pattern, so what better time to release a live album featuring such mega-metal classics as Forged In Fire, Metal On Metal and Concrete Jungle? Though, obviously, much of Lips' dildo-wielding stage lunacy is missed on a live album, the band's sound is still so raw, raunchy and raucous that one really feels like they're in the front row of the hottest show in town. Good work, guys! Rating: ****

Xentrix Shattered Existence

Xentrix are the latest in what seems to be an ever-growing list of bands out to "save" the British Empire from its sorry fate in terms of metal production. On their debut LP, Shattered Existence, these English Aces have produced an interesting, if unspectacular, metal showcase, filled with high-powered guitars and wallrattling vocals. Singer Chris Astley, guitarist Kristen Harvard, drummer Dennis Gasser and bassist Paul McKenzie may not know any speed but "full" when it comes to their metal mashings, but songs such as No Compromise, Balance Of Power and Bad Blood show a finely developed metal sensibility and more musical skill than many of the band's peers. Shattered Existence won't light up your life if your taste runs towards the lighter end of the metal spectrum. But if you like your music hot and heavy, you might want to give this one a listen. Rating: ***



Viking: They may be metal contenders despite recent personnel changes.

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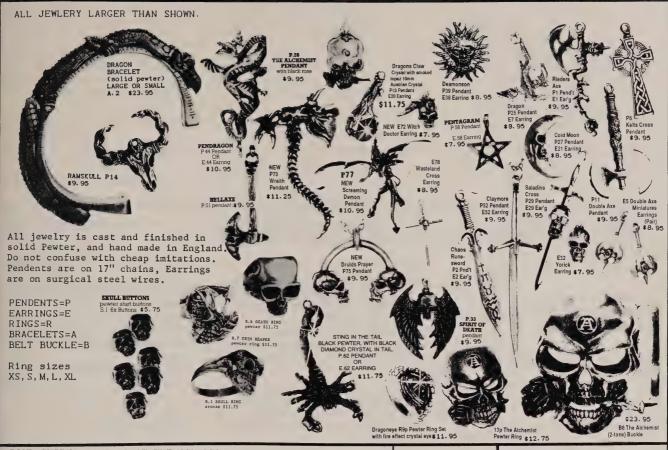
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86/What It Takes

FOOL FOR YOUR LOVING

As recorded by Whitesnake

DAVID COVERDALE BERNIE MARSDEN MICKEY MOODY

I was born under a bad sign
Left out in the cold
I'm a lonely man who knows
just what it means to lose
control
But I took all the heartache
And turned it to shame

Don't come running to me I know I've done all I can

Now I'm movin', movin' on

And I ain't taking the blame.

A hard loving woman like you Just makes a hard loving man.

So I can say it to you babe
I'll be a fool for your loving no
more
A fool for your loving no more
I'm so tired of trying
I always end up crying
A fool for your loving no more
I'll be a fool for your loving no

I'm tired of hiding my feelings You left me lonely too long I gave my heart and you tore it apart Ooh baby you done me wrong.

Don't come running to me I know I've done all I can A hard loving woman like you Just makes a hard loving man.

So I can say it to you babe

I'll be a fool for your loving no
more
A fool for your loving no more
I'm so tired of trying
I always end up crying
A fool for your loving no more
I'll be a fool for your loving no
more

I'll be a fool for your loving no more.

No more, no more. (Repeat chorus)

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SAVE YOURSELF

As recorded by the McAuley Schenker Group

MICHAEL SCHENKER ROBIN McAULEY

Open up your heart
I'm comin' through your world
today
Release yourself upon my
eagerness
In every way
So young and innocent
Too naive to understand
I'll take you by the hand
And lead you to the promised
land.

Wind that beats across my face Rain that soaks my skin Excitement that I feel down below And deep within Each time I look at you My little girl I know it's true I just can't help myself Can't stop myself all over you.

I'm just a spirit on a mission from above
Sent here to satisfy the lust we're all thinkin' of
Your conscience holds the sins
Beg me for forgiveness
The penance you receive
Will fill your heart with happiness.

Save yourself A night with me is all it takes To save yourself Your finest hour has just begun.

I've never known so much power Since it all began The Lord himself must have touched me With His very hand Such loveliness lying here before This troubled man
My little angel spread your
wings
And fly me upside down.

I'm just a spirit on a mission from above
Sent here to satisfy the lust we're all thinkin' of
Your conscience holds the sins
Beg me for forgiveness
The penance you receive
Will fill your heart with happiness.

Save yourself A night with me is all it takes To save yourself Your finest hour has just begun.

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INNER SELF

As recorded by Sepultura

MAX CAVALERA ANDREAS KISSER

Walking these dirty streets With hate in my mind Feeling the scorn of the world I won't follow your rules.

Blame and lies Contradictions arise Blame and lies Contradictions arise. Nonconformity in my inner self Only I guide my inner self.

I won't change my way It has to be this way I live my life for myself Forget your filthy ways.

Blame and lies Contradictions arise Blame and lies Contradictions arise.

Nobody will change my way Life betrays but I keep on going There's no light but there's hope Crushing oppression I win.

Betraying and playing dirty You think you'll win But someday you'll fall And I'll be waiting Laughs of an insane man you'll hear

Personality is my weapon against your envy.

Walking these dirty streets With hate in my mind Feeling the scorn of the world I won't follow your rules.

Nonconformity in my inner self Only I guide my inner self.

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RIP AND TEAR

As recorded by L.A. Guns **MICK CRIPPS** TRACII GUNS PHILIP LEWIS **KELLY NICKELS** STEVE RILEY Midnight and I'm ready 2 move Don't need a reason I got the My fire is burning it burns hot When I start I'm working can't stop Don't need permission don't need a cue My motor's running and I'm coming after u Hold me baby hold me tight

You feel so good in the middle

Rip and tear Rockin' the house down Taking the dare Rip and tear Mulholland woman She don't care.

of the night.

chase I'm riding hard and I'm thinking bout your face Nice n' sleazy got the stuff

What you're giving me I never get enough

I need some action I need the

Load up momma load my gun I shout 4 thrills and I'm second

Hold me baby hold me tight U look so good in the middle of the night.

Rip and tear Rockin' the house down Taking the dare Rip and tear Mulholland woman She don't care.

She don't care, she don't care She's takin' me high tonight In the sky tonight.

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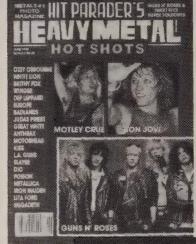
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I CAN'T EXPLAIN

As recorded by the Scorpions

PETER D. TOWNSHEND

Got a feeling inside (Can't explain) It's a certain kind (Can't explain) I feel hot and cold (Can't explain) Yeah down in my soul yeah (Can't explain).

I said (Can't explain) I'm feelin' good now yeah but (Can't explain).

Dizzy in the head and I'm feelin' blue The things you said well maybe they're true Getting funny dreams again and again I know what it means but.

Can't explain I think it's love Try to say it to you When I feel blue.

But I can't explain (Can't explain) Yeah hear what I'm saying girl (Can't explain).

Dizzy in the head and I'm feelin' bad The things you said have got me real mad Getting funny dreams again and again I know what it means but.

Can't explain I think it's love Try to say it to you When I feel blue.

But I can't explain (Can't explain) Just hear me one more time now (Can't explain) Oooo I said I can't explain Oooo I said I can't explain yeah Oooo you drive me out of my mind Oooo yeah I'm the worryin' kind

yeah I said I can't explain.

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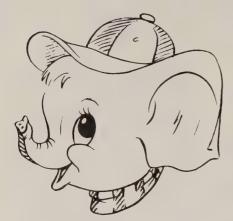
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JUDGMENT DAY

As recorded by Whitesnake

DAVID COVERDALE ADRIAN VANDENBERG

The night is gone
The time has come
To find a new day has begun
And it promises to stay
To soothe the pain of wasted
years
An' kiss away the bitter tears
A love to light the way.

And from the darkness comes a smile
That reaches out for many miles
Touching everyone
No more shadows of the past
Your spirit free to fly at last
Shining in the sun.

Like rolling thunder
I feel the power of love
It's a gift from heaven
And the Lord above.

We walk toward desire Hand and hand Through fields of fire With only love to light the way On the road to judgment day.

Take it easy take it slow
I'll take you anywhere you
wanna go
Places never seen before
'Cos I love you an' I need you
I'll do my best to please you
My love can open any door.

When you hear the thunder In your darkest night I'll be there to hold you When the lightning strikes.

So don't you worry
You can ease your mind
'Cos we'll still be dancing
At the end of time.

Who loves you who needs you Who'll do his best to please you I love you and I need you I'll get down on my knees.

We walk toward desire
Hand and hand
Through fields of fire
With only love to light the way
On the road to judgment day.

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STILL IN LOVE

As recorded by Stage Dolls

T. FLAKNE B. ICON

New York City and I'm out with the boys On 42nd Street makin' some noise Another weekend and my baby's away

Ain't makin' no promises I can't keep I've got a ladu back home

Temptation's drivin' me insane.

I've got a lady back home And she's waitin' there for me.

I'm in love Still in love Oh, oh, oh I'm in love Still in love Oh, oh, oh.

Ain't makin' claims about being a saint
Human nature just tells me I ain't
The thought of you'll made a blind man see
Hey little girl look what you're doin' to me
Doin' to me.

Ain't makin' no promises I can't keep 'Cause I've got a lady back home And she's waiting there for me.

I'm in love
Still in love
Oh, oh, oh
I'm in love
Still in love
Oh, oh, oh
In love
Still in love
Oh, oh, oh

Ain't makin' no promises I can't keep 'Cause I've got a lady back home

Waitin' there for me ah.

I'm in love Still in love Oh, oh, oh I'm in love Still in love Oh, oh, oh.

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GROUP			USE TO LOVE HER	_
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F.I.N.E. * *(F**ked Up, Insecure, Neurotic, **Emotional**)

As recorded by Aerosmith

STEVEN TYLER JOE PERRY **DESMOND CHILD**

Hot wax drippin' honey what do you say

I got a brand new record that I gotta play

She says not now boy but I did anyway

Cause I'm ready so ready.

Lip smackin' paddy whackin' walkin' the street

I got a rag top Chevy now I'm back on my feet

I get a E.M.H.O. woody when I sit in the seat

'Cause I'm ready so ready.

I got a girlfriend with the hoochie coochie eyes 'Cause in the pink she looks so

She's got the cracker jack now all I want's the prize honey.

I know these hookers down on 42nd Street

But ah ill gotten booty's not my

I'll take a raincheck 'til I get back on my feet honey.

'Cause I'm alright Your daddy says I'm alright Your mama says I'm alright And my old lady says I'm alright.

Whip crackin' floozie way out of control

She got a new kind of jelly in her jelly roll

I got the right key baby but the wrong key hole And I'm ready so ready.

I'm a red hot pistol and I'm

ready to fight

I'm a 38 special on a Saturday night

I'm gonna kiss your boo boo honey and make it all right 'Cause I'm ready so ready.

I got a cruiser with a bimbo on the dash

It kind of keeps my ass in line One little French kiss honey that's my kind of trash.

My brand new baby's lookin' F.I.N.E. fine

The sun is shinin' every day Ain't got no rubbers now it's rainin' all the time honey.

Because it's alright My little sister says I'm alright My brother thinks I'm alright And my old lady knows I'm alright.

I feel like I'm hung up on the line

I'd die for you but we were partners in the crime Everything about you is so F.I.N.E.

Let's put our clothes back on And by the way girl what's your name again.

Because I'm alright Your daddy says I'm alright And Tipper thinks I'm alright Joe Perry says I'm alright.

I pitch my tent in the pouring

I got a back seat lover that's acallin' my name

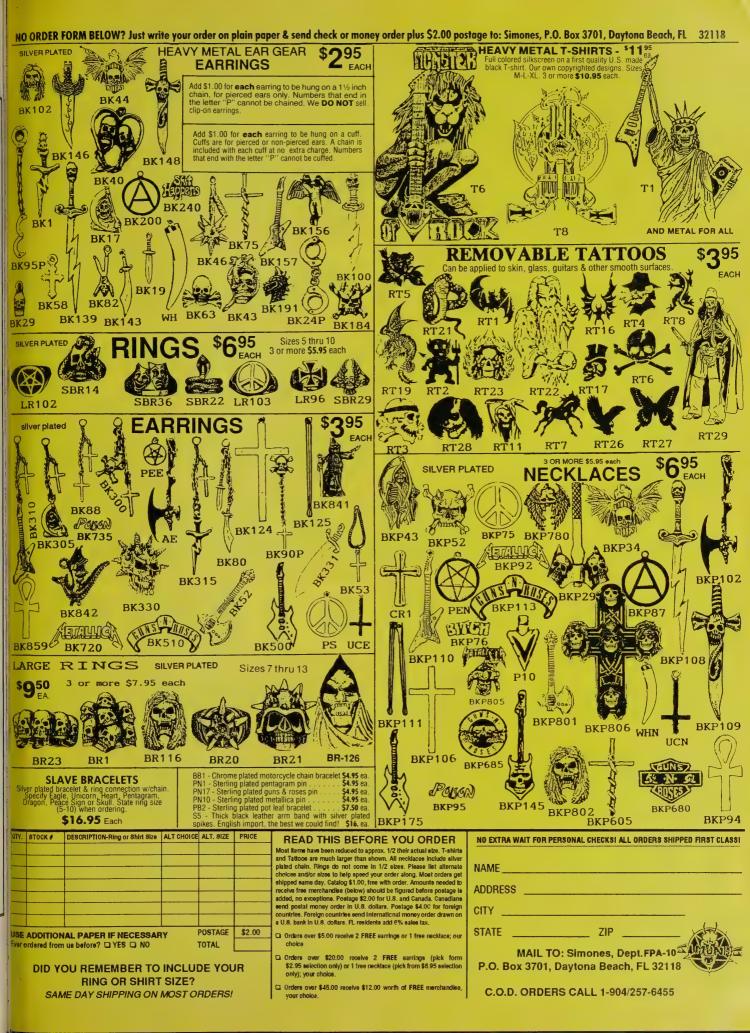
She's gonna blow my cover she's as hot as a flame But I'm ready so ready.

I shove my tongue right between yo cheeks

I haven't made love now for 25 weeks

I hear that you're so tight now your lovin' squeaks I'm ready so ready.

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WHAT IT TAKES

As recorded by Aerosmith

STEVEN TYLER JOE PERRY DESMOND CHILD

There goes my old girlfriend There's another diamond ring And all those late night promises I guess they don't mean a thing.

So baby what's the story
Did you find another man
Is it easy to sleep in the bed
that we made
When you don't look back
I guess the feeling starts to
fade away.

I used to feel your fire But now it's cold inside And you're back on the street Like you didn't miss a beat yeah.

Tell me what it takes to let you go

Tell me how the pain's supposed to go Tell me how it is that you can sleep in the night

Without thinkin' you lost everything that was good In your life to the toss of the dice

Tell me what it takes to let you go.

Girl before I met you I was F.I.N.E. fine But your love made me a prisoner My heart's been doing time.

You spent me up like money
Then you hung me out to dry
It was easy to keep all your lies
and disguise
'Cause you had me in deep with
the devil in yo eyes.

(Repeat chorus)

Tell me that you're happy that you're on your own
Tell me that it's better when you're all alone
Tell me that your body doesn't miss my touch
Tell me that my lovin' didn't mean that much
Tell me you ain't dyin' when you're cryin' for me.

(Repeat chorus)

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HIDE YOUR HEART

As recorded by Kiss DESMOND CHILD HOLLY KNIGHT PAUL STANLEY

His fate was sealed
She could see him coming
Like a hundred other liars
It was no big deal
Rosa had a lover on the shady
side of town
Tito he was king of the streets
She was his possession
Like a jewel on his crown
Johnny better run, better run.

Johnny saw her riding on a

streetcar named Desire

Better hide your heart
Better hold on tight
Say your prayers
'Cause there's trouble tonight
When pride and love battle with
desire
Better hide your heart

'Cause you're playing with fire.

The ride was over but the story doesn't end He took her heart She looked him in the eye And said they couldn't meet

again
You could see the trouble start
The word went out that Rosa's
messing with someone
It was on the street

Tito looked for Johnny with a vengeance and a gun Johnny better run, better run.

Better hide your heart
Better hold on tight
Say your prayers
'Cause there's trouble tonight
When pride and love battle with
desire

Hide your heart 'Cause you're playing with fire Come on.

Listen

Johnny's holdin' Rosa on a rooftop in the night
As time stood still
They couldn't hear him coming 'Til he had them both in sight
You could feel a chill
A shot rang out like thunder
And the blood was on her hands

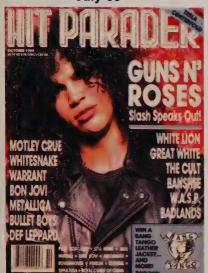
With nothing won When someone lies a-dying Lovers finally understand. (Repeat chorus)

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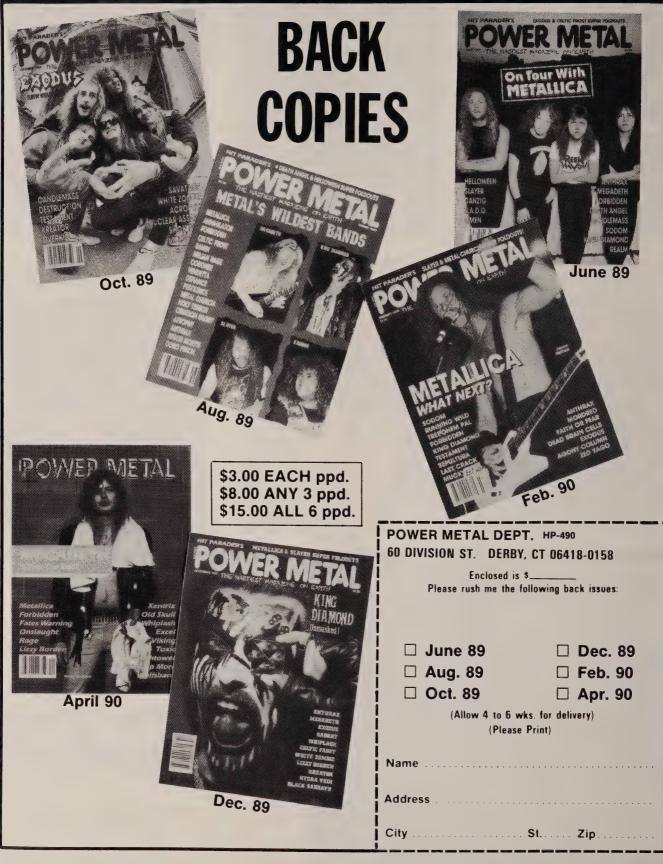
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KICKSTART MY HEART

As recorded by Motley Crue

NIKKI SIXX

When I get high I get high on speed Top fuel funny car's A drug for me My heart, my heart Kickstart my heart Always got the cops Coming after me Custom built bike doing 103 My heart, my heart Kickstart my heart.

Ooh are you ready girls Ooh are you ready now Ooh yeh Kickstart my heart Give it a start Ooh yeh baby Ooh yeh Kickstart my heart Hope it never stops Ooh yeh baby.

Skydive naked From an aeroplane Or a lady with a Body from outerspace My heart, my heart Kickstart my heart Say I got trouble Trouble in my eyes

I'm just looking for Another good time My heart, my heart Kickstart my heart.

Ooh are you ready girls Ooh are you ready now Ooh yeh Kickstart my heart Give it a start Ooh yeh baby Ooh yeh Kickstart my heart Hope it never stops Ooh yeh baby.

When we started this band All we needed, needed was a laugh Years gone by I'd say we've kicked some ass When I'm enraged Or hittin' the stage Adrenalin rushing Through my veins And I'd say we're still kickin'

Ooo ohh it kickstart my heart I hope it never stops And to think we did all of this To rock Kickstart my heart.

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SHOW DON'T TELL

As recorded by Rush

PEART LEE LIFESON

How many times do you hear it It goes on all day long Everyone knows everything No one's ever wrong Until later.

Who can you believe It's hard to play it safe But apart from a few good friends We don't take anything on faith Until later.

Show don't tell.

Show me don't tell me You've figured out the score Show me don't tell me I've heard it all before Show me don't tell me I don't care what you say Show me don't tell me.

You can twist perceptions

Reality won't budge You can raise objections I will be the judge And the jury.

I'll give it due reflection Watching from the fence Give the jury direction Based on the evidence I the jury.

Show me don't tell me Hey order in the court Show me don't tell me Let's try to keep it short Show me don't tell me Enough of your demands Show me don't tell me Witness take the stand Show me don't tell me.

Show me don't tell me Hey order in the court Show me don't tell me Let's try to keep it short Show me don't tell me I don't care what you say Show me don't tell me Let's see exhibit A.

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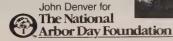


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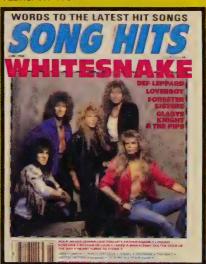


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INSTRUMENTALLY SPEAKING

BY MICHAEL SHORE



Ibanez's new RP 100 Rock & Play cassette deck is a convenient, portable and extremely versatile little gizmo that could revolutionize the way aspiring - and professional — guitarists, keyboardists, bassists or any other instrumentalists practice. It can be used as a headphone amp or preamp for "silent practicing", or it can be a Walkman-style personal cassette player. And it lets you mix music from a tape with your own performance, for recording onto a second tape deck that can be hooked into the RP 100. For silent practicing in the headphone or mini-preamp mode, the RP 100 features distortion and overdrive controls, plus two types of chorus. For the aspiring musician practicing along with a favorite record and trying to copy certain licks, the RP 100 has several other unique and helpful features: a plus-or-minus 15% pitch control with fine tuning for playing with tapes or instruments recorded at different speeds or in slightly off-pitched tunings; a half-tape speed control to slow down difficult passages for easier learning (which works even better thanks to the unit's fine-tuning pitch control); and tape volume/instrument volume/line out level-mixing controls. Ibanez does it again! For more info on the RP 100 Rock & Play, write Ibanez c/o Hoshino USA Inc., 1726 Winchester Rd., P.O. Box 886, Bensalem, PA 19020.



Gallien-Kruger has produced what could become known as a real "lightheavyweight" among bass amps — its first 1 x 15" rack-mountable bass combo amp, the 1200 CEB Switching MOSFET model. It has a proprietary-switching MOSFET power supply and the smallest, coolest and lightest 200 watt into 4 ohm power section Gallien-Krueger has ever produced. The result is an extremely compact, lightweight package that still manages to house a 15" Electro-Voice EVM15B speaker, and puts out plenty of power and crunch. The preamp features an easy to use 4-band active EQ with more bass and high end than previous models, plus three voicing filters — low cut, contour and high boost —for

complete tone control. Contour, by the way, cuts the midrange and boosts both lows and highs and, according to Gallien-Krueger, is preferred by most professionals. A built-in variable limiter allows you to vary power output from 25 to 200 watts for distortion control. Adjustable stereo chorus and a variable compressor are also built-in, along with stereo balanced outputs and a direct out, each with switchable ground lift. Finally, there's an effects loop, stereo headphone output on the front panel and external speaker outputs. For more info, write Gallien-Krueger at 1355 Dell Ave., Campbell, CA 95008.



Ovation has introduced two electro-acoustic guitars that are as eye-catching as they are ear-catching: the snakeskin and dragonskin models of the Thunderbolt guitar. Either of those two wild finishes (a snakeskin model is pictured here at right) is available in a variety of colors for \$200 over the usual Thunderbolt price. By the way, for you left-handed guitarists, Ovation has some good news: the company will make a limited run of left-handed Legend and Elite models twice a year (a right-handed Elite is pictured here at left), listing for \$1049 and \$1149 respectively. For more information, write Ovation c/o Kaman Music Corp., P.O. Box 507, Bloomfield, CT 06002.



Sansui's new SY-1 Sync control unit provides synchronization for recording and playback of two multitrack tape recorders. It is most effective when used with the Sansui WS-X1 cassette work station and MR-6 MTR cassette deck, where the SY-1 can operate the WS-X1 and MR-6 in perfect synch, making 10-channel recording possible. The SY-1 also contains a MIDI FSK converter

that transfers MIDI signals into the FSK format for automatic operation of drum machines, MIDI sequencers or other MIDI controllers. Suggested retail on the SY-1 is \$299. For more info, write Sansui c/o KDS Technologies, 1399 Blue Hills Ave., Bloomfield, CT 06002.



Yamaha complete the already extensive offerings of their snare drum line with the new 5½ inch brass shell model. The Model SD495 fills a niche in the midsize area for Yamaha, and is an ideal all-purpose snare for rock, jazz and recording. It's got 10 lugs and Yamaha power hoops for easy and accurate tuning, as well as a standard strainer, adjustable from both sides. And, of course, its brass shell and quality construction ensure a big, bright, powerful sound. For more info, write Yamaha at 6600 Orangethorpe Ave., P.O. Box 6600, Buena Park, CA 90620.

Since Zildjian is the world's foremost make of cymbals, it makes sense that the company came up with a way to mike cymbals — the new ZMC-10 system, which makes available to the amateur or semi-pro drummer the same features as Zildjian's revolutionary ZMC-1 miking system (which is standard equipment for many top pro drummers and sound companies). Like the ZMC-1 — which was launched in conjunction with the renowned Barcus Berry mike and pickup company in 1987 — the ZMC-10 gives the drummer individual control over each cymbal, along with the ultimate in acoustic cymbal amplification. And like the ZMC-1, the ZMC-10 has patented electret microphones — three for cymbals and one for hi-hats, and its powered mixer has six channels, but in mono, not the ZMC-1's stereo. The ZMC-10 mixer also has a special hi-hat channel with extra EQ control to enhance the clarity of your hi-hat sound. Each mixer channel can power two mikes, and extra mikes are available from Zildjian for larger cymbal setups. For more info, write Avedis Zildjian Co., 22 Longwater Drive, Norwell, MA 02061.





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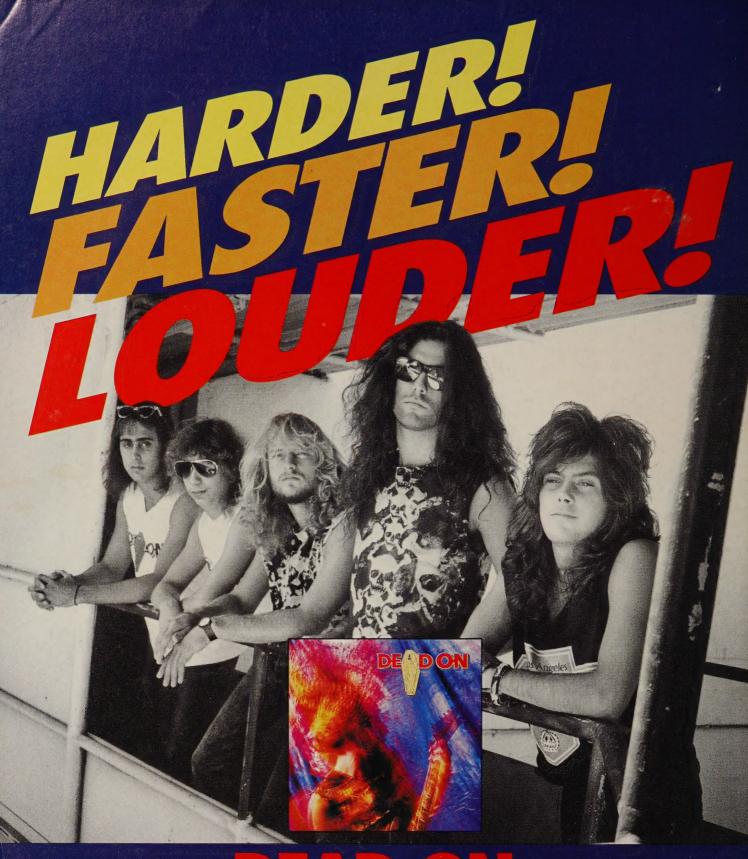
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